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Received Jan. 28, 1882

THE
HARTFORD COLLECTION OF SACRED HARMONY;

BEING A NEW SELECTION OF

PSALM TUNES, HYMNS AND ANTHEMS;

FROM THE MOST APPROVED AMERICAN AND EUROPEAN AUTHORS.

LIKEWISE, THE NECESSARY RULES OF PSALMODY MADE EASY.

The whole particularly designed for the use of SINGING SCHOOLS and MUSICAL SOCIETIES in the UNITED STATES.

BY ELIJAH GRISWOLD, STEPHEN JENKS, AND JOHN C. FRISBIE.

The singers went before with joy,
On instruments they play'd :
The damsels with their timbrels then
In beauty were array'd. Psalm lxviii. 25.

O come, let us sing unto the Lord; let us make a joyful noise to the Rock of our salvation. Let us come before his presence with thanksgiving, and make a joyful noise unto him with Psalms. Psalm xcv. 1, 2.

HARTFORD :
PRINTED BY LINCOLN AND GLEASON.

.....

1807.

B.H.
306.059
Jan. 28, 1882

District of Connecticut, to wit :

L.S.

Be it Remembered, That on the twenty-fifth day of November in the thirty second year of the In dependence of the United States of America, STEPHEN JENKS of the said District, hath deposited in this Office the titl of a Book, the right whereof he claims as Proprietor, in the words following, to wit :

" The Hartford Collection of Sacred Harmony ; Being a new selection of Psalm Tunes, Hymns, and Anthems, from the mos " approved American, and European Authors. Likewise, the necessary rules of Psalmody made easy.—The whole particularly de " signed, for the use of singing schools, and Musical Societies in the United States. By ELIJAH GRISWOLD, STEPHEN JENKS, an " JOHN C. FRISBIE."

In conformity to the Act of the Congress of the United States, entitled, " An Act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the times therein mentioned."

HENRY W. EDWARDS, *Clerk of the District of Connecticut.*

A true Copy, Test, H. W. EDWARDS, Clk. Dist. of Connecticut.

PREFACE.

THAT a tribute of praise is due to the great Author of nature, every rational being will readily grant. And divine songs seem to have been given us to express those sentiments of devotion and reverence, which become every Christian. The royal Psalmist, King David, whom we imitate (though but faintly, for want of a heart like his, he being a man after God's own heart) was seldom met without a psalm in his mouth, or an instrument in his hand. Hence all must allow music to be the gift of God, as a true representation of the sweet concert and harmony which his infinite wisdom hath made in his first creation, and is given to us as a temporal blessing, for his service and our recreation. Nothing so much elevates the mind and raises the devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of God, as singing of psalms: It fills the mind with solemnity and raises us, as it were, above the things of this world. St. Paul says, exhort ye one another in psalms and hymns, and spiritual songs singing and making melody in your hearts unto the Lord. I will sing with my spirit, and with the understanding also. And St. James says, if any be afflicted, let him pray, if any be merry, let him sing psalms. It is therefore evident that singing is acceptable to God at all times, for the Lord heard Paul and Silas at midnight when they were in prison, and the doors were opened, and their bands were loosed. God also sent his great and heavenly choir of angels, to proclaim the birth of His Son Jesus Christ, with those words,—"Glory be to God on high, peace on earth and good will towards men, &c."—Hence it is an incumbent duty for all mankind to praise the Lord. And when our breath is re-ascending in songs of praise to him that gave it, let us unite in heart and voice, while here below, and strive to imitate the glorious choir of Saints and Angels, in singing praises and hallelujahs to the great Jehovah; which will be the glorious employment of all the blessed, throughout the endlesss ages of eternity. That this may be the happy lot of all, is the sincere wish of

THE COMPILERS.

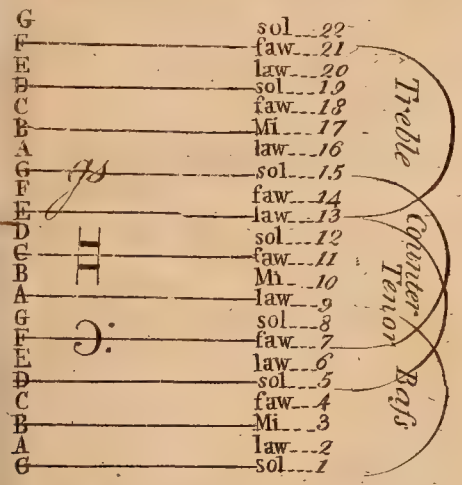
HARTFORD, December, 1807.

Index to the Music.

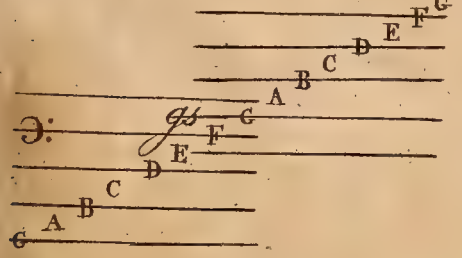
Tunes.	Authors.	Page.	Keys.	Pipe.
	COMMON METRES.			
China,	Swan.	15	Sharp.	D.
St. Martins,	Tans'ur.	12	Sharp.	A.
Mear,	Williams.	10	Sharp.	G.
Glad-Tidings,	Jenks.	13	Sharp.	C.
Irish,	Williams.	17	Sharp.	G.
Tuneful Harp	Jenks	28	Sharp.	C.
Milford,	Stephenson.	29	Sharp.	A.
Coronation,	Holden.	35	Sharp.	A.
Fourth Psalm,	——	60	Sharp.	G.
Newmark,	Bull.	56	Sharp.	G.
New Durham,	Austin.	30	Flat.	A.
Mortality,	Weeks.	30	Flat.	E.
New Greenfield,	Jenks.	36	Flat.	E.
Humility,	Gillet.	17	Flat.	A.
Plymouth,	Williams.	11	Flat.	A.
Lebanon,	Billings.	55	Flat.	A.
	SHORT METRES.			
Aylesbury,	Williams.	9	Flat.	A.
Little Marlborough,	Williams.	10	Flat.	A.
Evening Shade,	Fisher.	19	Flat.	D.
Middlefield,	Weeks.	21	Flat.	A.
Buckland,	Frisbie.	31	Flat.	A.
Southwell,	Dr. Arne.	33	Flat.	A.
Sutton,	Williams.	16	Sharp.	F.
Marcellus,	Jenks.	20	Sharp.	G.
Stafford,	Reed.	21	Sharp.	A.
Willington,	Fisher.	26	Sharp.	G.
Dooms Day,	Wood.	33	Sharp.	D.

Tunes.	Authors.	Page.	Keys.	Pipe.
	LONG METRES.			
Bath,	Dr. Drake.	9	Sharp.	A.
Old Hundred,	M. Luther.	11	Sharp.	A.
Morning Star,	Gillet.	14	Sharp.	G.
London,	Swan.	18	Sharp.	B.
Rome,	Jenks.	19	Sharp.	G.
Newburyport,	Jenks.	24	Sharp.	G.
Ellington,	Dr. Wetmore.	37	Sharp.	G.
Lisbon,	——	52	Sharp.	G.
Retirement,	Fisher.	16	Flat.	E.
Sorrow's Tear,	Jenks,	20	Flat.	D.
Southborough,	Belknap.	22	Flat.	F.
Exhortation.	Doolittle.	32	Flat.	A.
Goshen,	Jenks.	35	Flat.	E.
Fading Nature,	Jenks.	44	Flat.	E.
Torrington,	Gillet.	44	Flat.	E.
Public Worship,	——	56	Flat.	A.
	PARTICULAR METRES.			
Batavia,	Anderson.	26	Sharp.	G.
Tolland,	Jenks.	25	Sharp.	C.
New Haven,	Jenks.	34	Sharp.	G.
Portsmouth,	Handel.	23	Sharp.	B.
Christmas Hymn,	Milgrove.	12	Sharp.	G.
Immortality,	Bull.	37	Sharp.	D.
Solitude,	Hill.	27	Flat.	A.
Pennsylvania,	Ingalls.	58	Flat.	A.
Anthem for Dedication.	Jenks.	38	Sharp.	G.
Anthem, from Ps. 46.		45	Flat.	A.
Second Anthem,	Bull.	53	Sharp.	G.
Denmark,	Dr. Madan.	48	Sharp.	D.

The Gamut.



The following scale unites the F. & G Cliff, which is used in this Book.



To understand this scale, observe, the first letter G in the Bass, is made the ground work of all music: The general scale of music is three octaves; all above are called notes in alt; and all below, double, and should they be continued to ever so many, yet they are but a repetition of the first seven letters and their sounds.

Note, also, in the Gamut, not only how the parts are connected, but the Cliffs, which are a fifth from each other; and show the different parts of Music.

Rules to find the Mi.

The natural place for Mi is in ---------- B

But If B be flat, Mi is in E	If F be sharp, Mi is in F
— If B & E, ---------- A	If F, & C, ---------- C
— If B, E, & A, ---------- D	If F, C & G, ---------- G
— If B, E, A & D, ---------- G	If F, C, G & D, ---------- D
— If B, E, A, D & G, ---------- C	If F, C, G, D & A, ---------- A
— If B, E, A, D, G & C, ---------- F	If F, C, G, D, A & E, ---------- E

NB. The Mi removed by Sharps is half a tone higher than by flats. Having found the Mi by the foregoing rule; above mi, is twice faw, sol, law, ascending; below mi, is twice law, sol, faw, descending, then comes mi again either way.

Of the Keys used in Music.

The key note is the predominant tone which governs all the rest, and is the last note in the Bass. if above mi, it is a sharp or cheerful Air or Key. if below mi, it is a flat or mournful Air, or Key.

Concise Rules of Psalmody.

A Stave	Is the five lines with their spaces where on Music is set or written.
A Ledger line	Is added when notes ascend or descend beyond the (stave.
A Brace	Shews how many parts are sung together.
A Flat	Is a mark of depression, and set before a note, sinks it half a tone.
A Sharp	Is a mark of elevation, and set before a note raises it half a tone.
A Natural	Is a mark of restoration: being set before any note made flat or sharp at the begining of a Tune restores it to its natural sound.
A Slur	Shews what number of notes are sung to one (syllable.
A Point	Makes a note half as long again.
A Repeat	Shews that part of a tune is to be sung twice.
Figures 1,2,	Shews that the notes under figure 1 are sung before repeating & under figure 2 after repeating, if tied together, both after repeating.
Figure 3	Reduces 3 notes of any kind to 2 of the same.
Chusing Notes	Gives the performer liberty to sing which he pleases.

Marks of distinction	Require the notes over which they are placed, to be sung distinct & emphatical.
A hold	Shews the note over which it is placed to be held beyond its proper time.
A Direct	Shews the place of the succeeding note.
Notes of syncopation	Are those driven out of their proper order, or through the Bar.
A single bar	Divides the time accoding to the diferent Moods to which the tune is set.
A Double bar	Shews the end of a strain.
A close	Shews the end of a tune.

Notes and Rests.

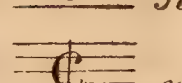
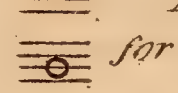
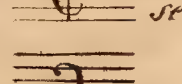
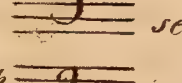
1 Semibreve contains 2 Minims 4 Crotchets

8 Quavers 16 Semiquavers 32 Demisemiqrs.

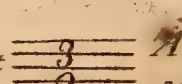
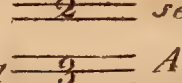
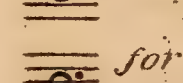
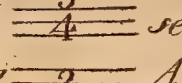
NB. the Rests are considerid the same in time as the Notes &c.

Of Time, and its various Marks, or Moods.

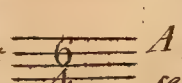
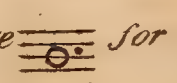
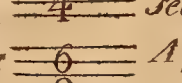
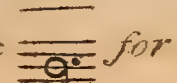
Common Time Moods. Contains.

Adagio	1st		*A Semibreve seconds of time.*	*for a measure Note: four beats in a bar: four Note. Pendulum 39 1/5 inches in length*
Largo	2d		*A Semibreve seconds of time.*	 *for a measure Note; four beats in a bar three Note. 22 1/20 Do.*
Allegro	3d		*A Semibreve seconds of time.*	*for a measure Note; two beats in a bar: two Note. 39 1/5 Do.*
2-4	4th		*A Minim second & half of time.*	*for a measure Note; two beats in a bar one Note. 12 4/10 D°*

Compound Moods. Triple Time Moods. Contains.

3-2	1st		*A pointed Semibreve seconds of time.*	*for a measure Note: three beats in a bar three Note. 39 1/5 D°*
3-4	2d		*A pointed Minim seconds of time.*	 *for a measure Note; three beats in a bar: two Note. 22 1/20 D°*
3-8	3d		*A pointed Crotchet second & half of time.*	*for a measure Note; three beats in a bar: one Note. 5 1/2 D°*

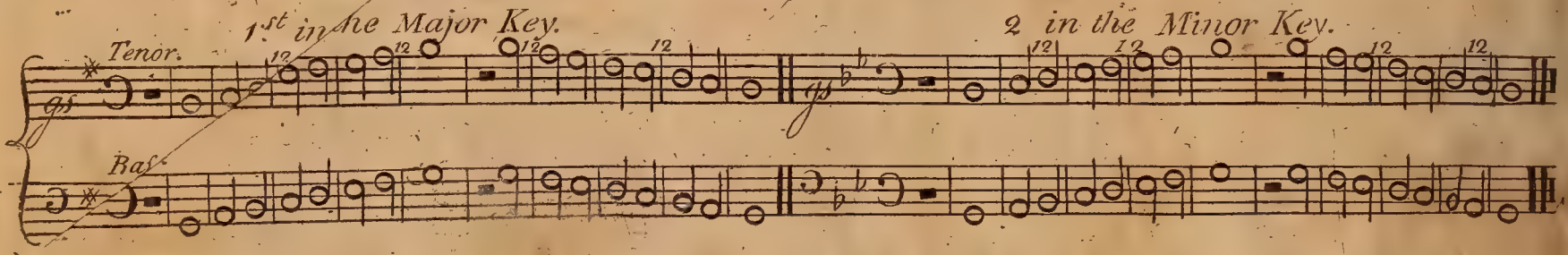
Compound Moods. Contains.

6-4	1st		*A pointed Semibreve seconds of time.*	 *for a measure Note; two beats in a bar: two Note. 39 1/5 D°*
6-8	2d		*A pointed Minim second & half of time.*	 *for a measure Note; two beats in a bar: one Note. 22 1/20 D°*

There are several other Moods used in Music; they not being in common use, I shall only set them down as follows: Viz. 3–16, 6–16, 9–4, 9–8, 9–16, 12–4, 12–8, 12–16, *observe, that the lower figures 2, 4, 8, &c. in all the afore mentioned, denotes the composition to be the measure of such like Moods, as will make one in common time.*

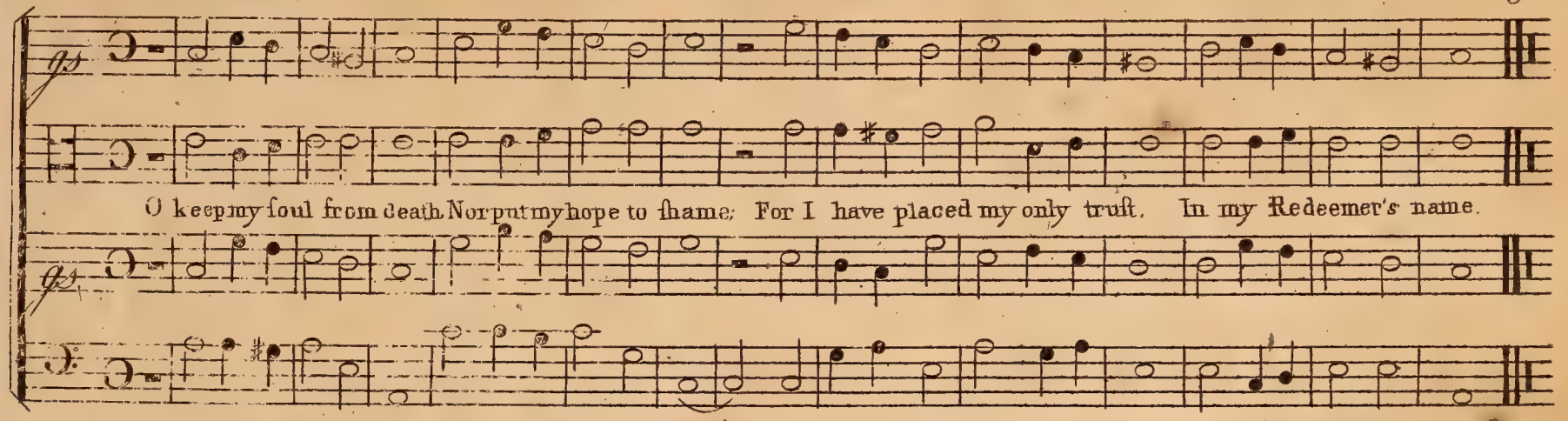
Having now gone through all that is necessary to be committed to memory, the learner is prepared to cultivate his voice, by raising and falling the Eight Notes, which ought to be carefully attended to; that he may become a proficien in this desireable and usful art.

the Eight Notes, for tuning the voice.

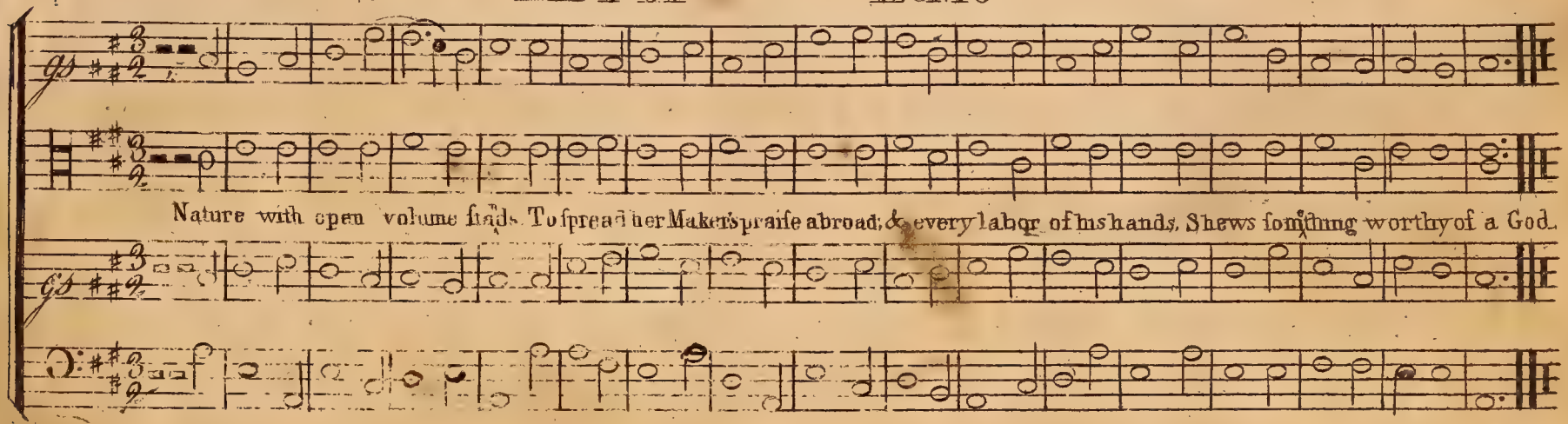


In order to produce melody, let the voice be round, smooth and clear, aiming at ease & freedon, and be careful to pronounce every note distinctly.

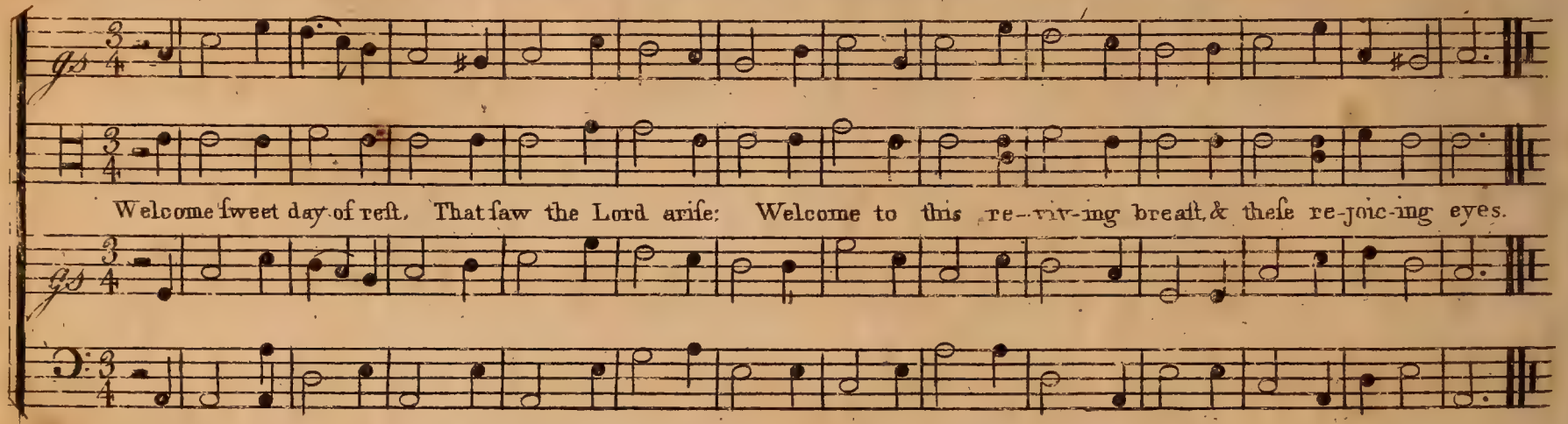
Lesson 1. *AYLESBURY,* S.M.



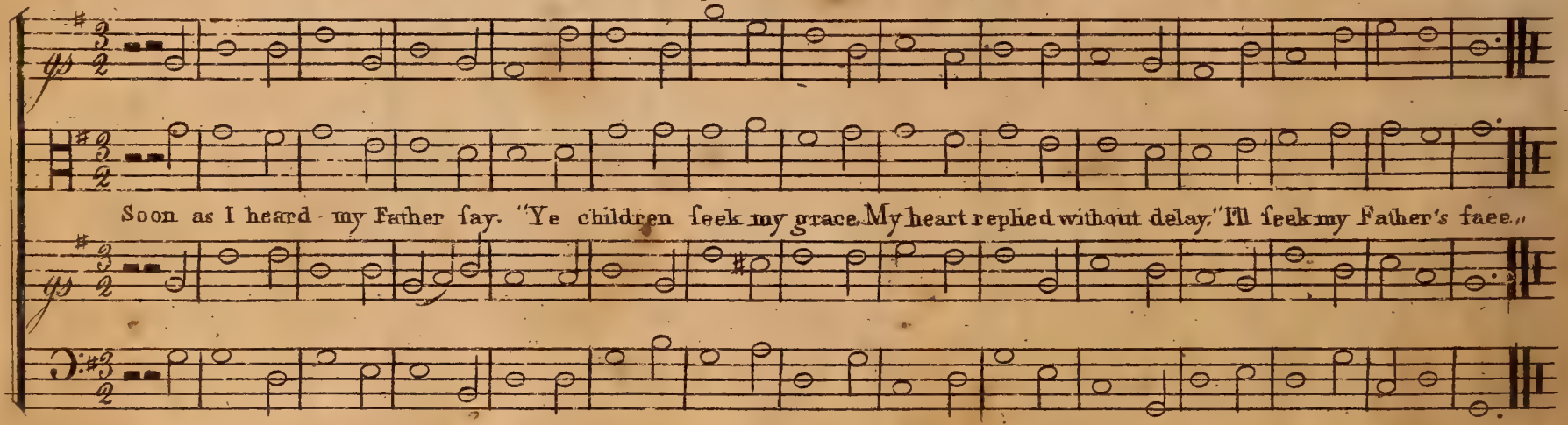
Lesson II. *BATH.* L.M.



Lesson III. *LITTLE MARLBOROUGH* S.M.

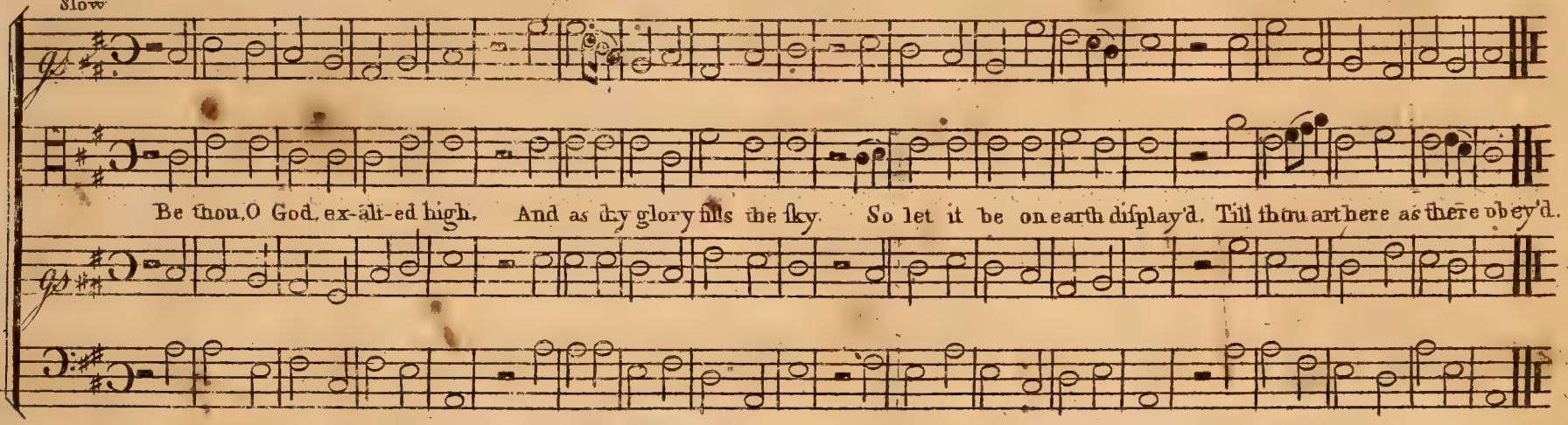


Lesson IV. *MEAR,* C. M.

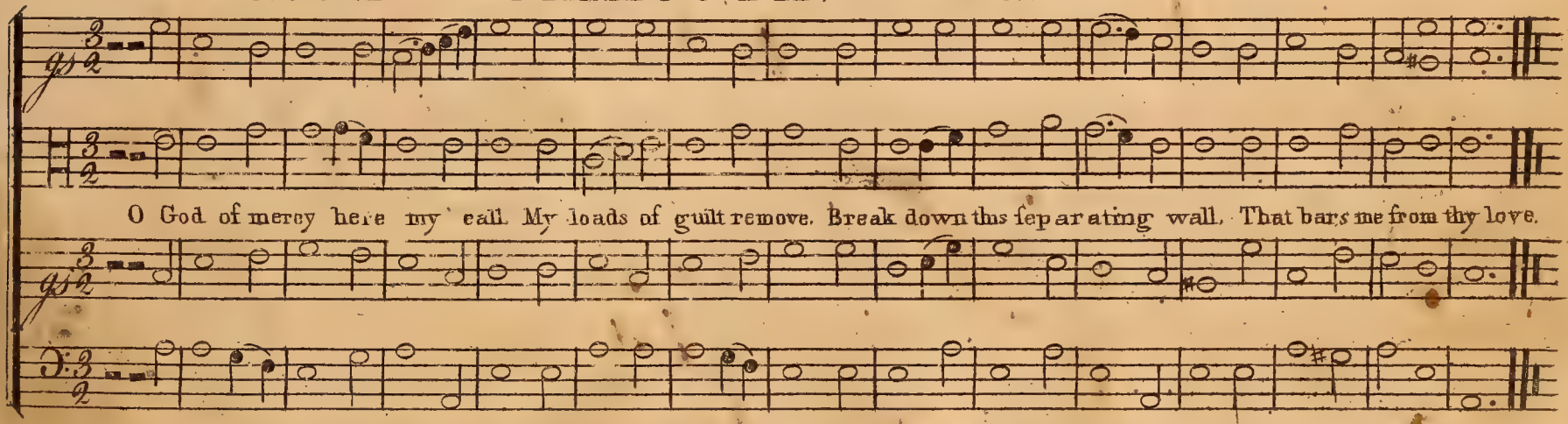


Lesson V. *OLD HUNDRED,* L.M.

Slow



Lesson VI. *PLYMOUTH,* C.M.



Lesson VII CHRISTMAS HYMN,

:S:

A Virgin unspot-ted the prophet foretold,

Should bring forth a Savior which now we behold, To be our Redeemer from Death, Hell & Sin, Which Adam's transgression in-volved us in.

Then let us be merry cast sorrow away; Our Sav-ior, Christ Jesus, was born on this day.

:S:

Lesson VIII. ST. MARTIN'S, C.M.

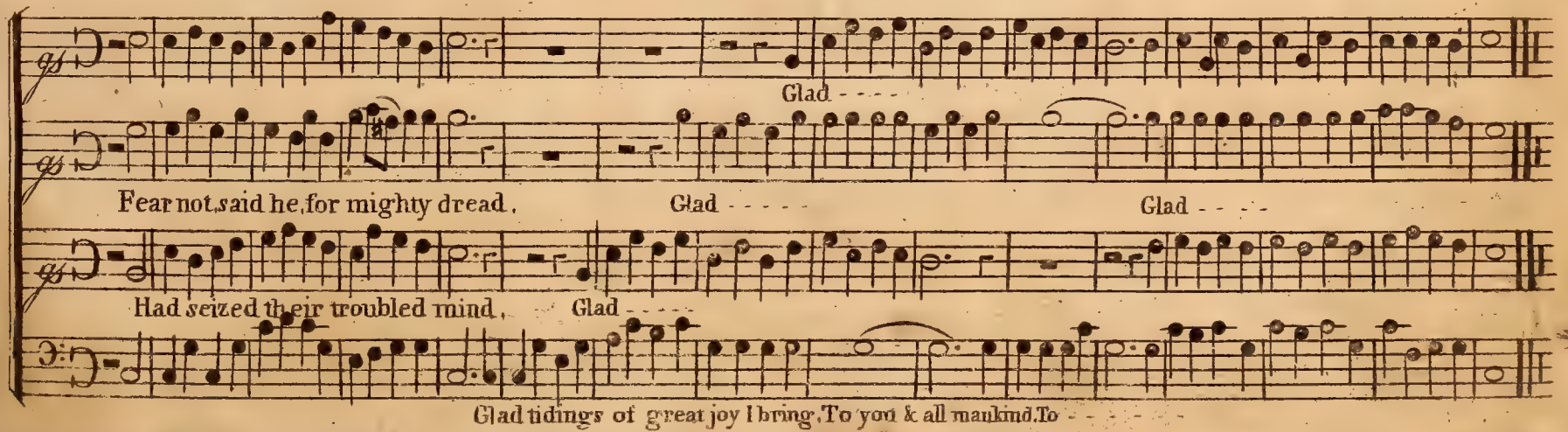
I'll bless the Lord from day to day, How good are all his ways! Ye humble souls that use to pray, Come help my lips to praise.

LAUS DEO

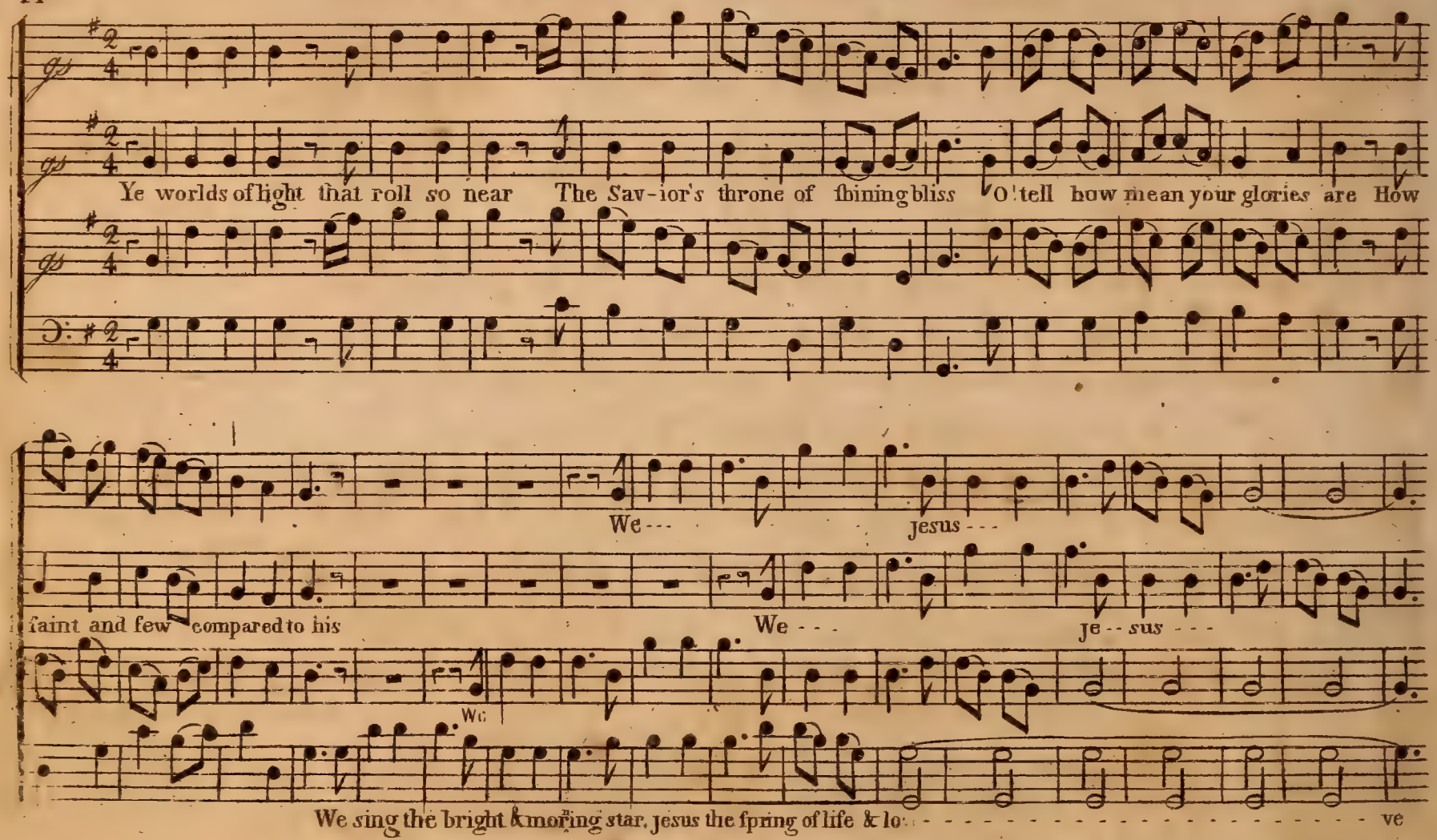
OR

SACRED HARMONY.

GLAD-TIDINGS. C.M



MORNING-STAR. L.M



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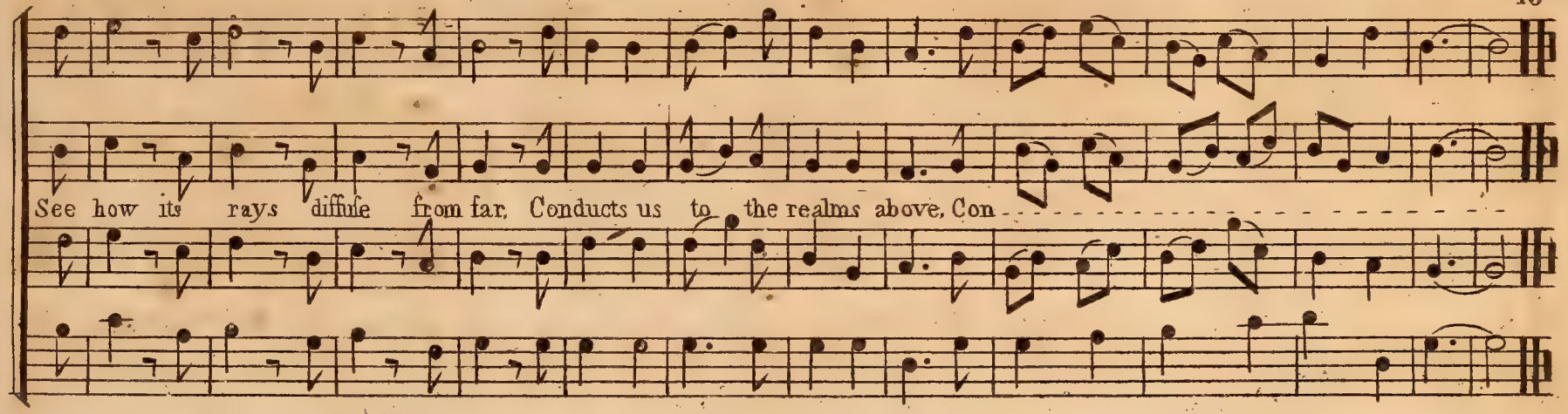
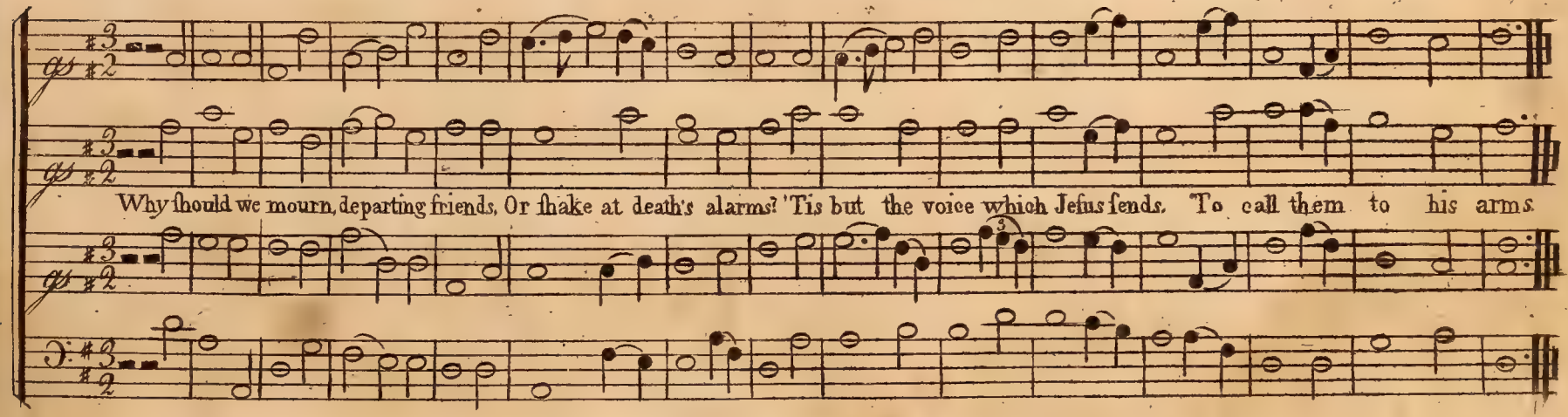
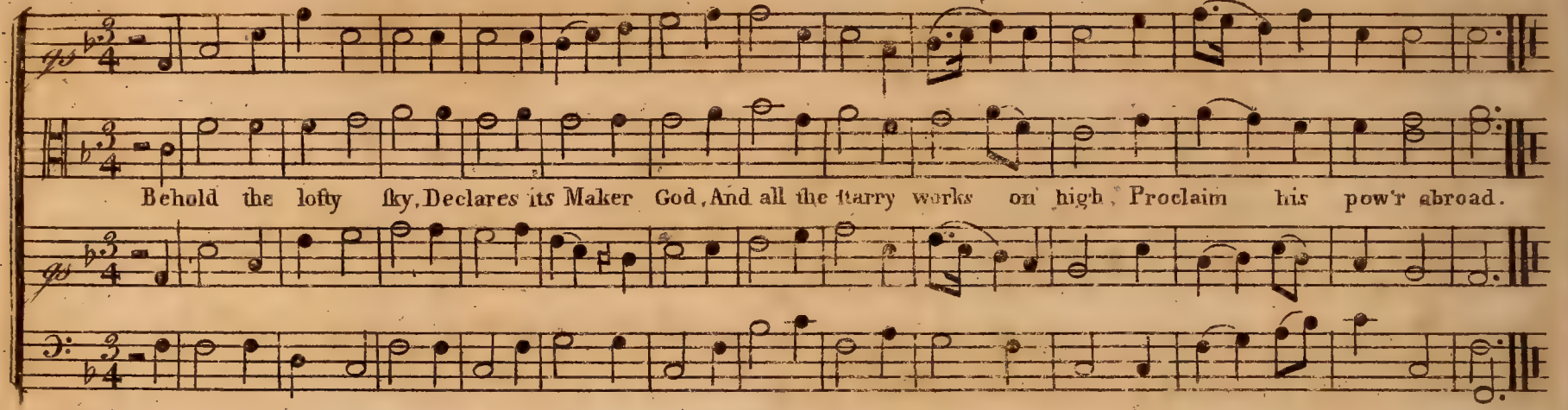


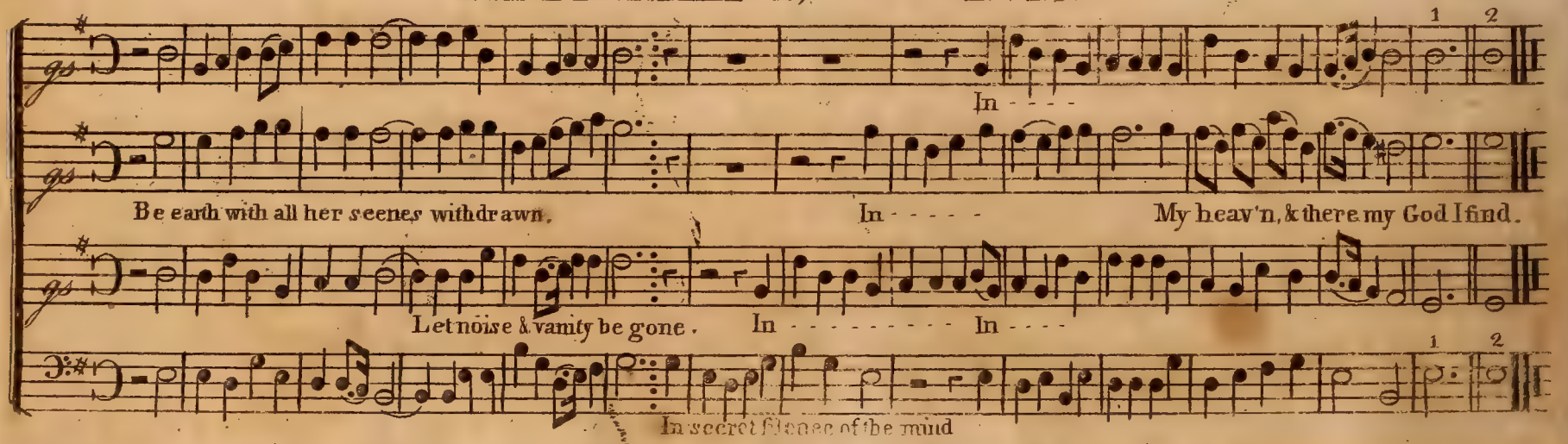
CHINA. C.M



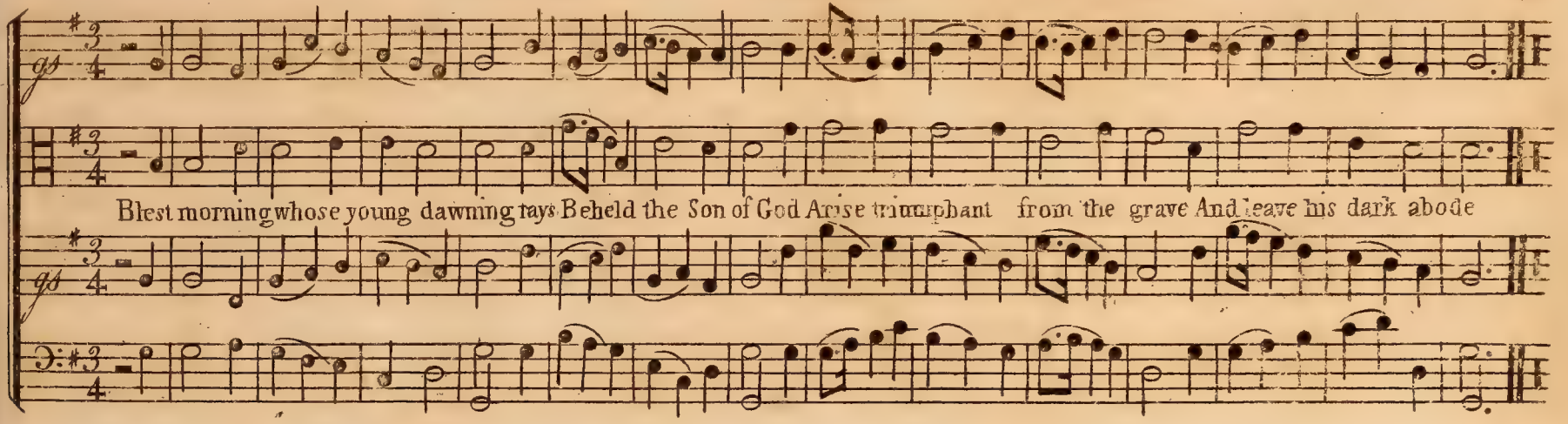
SUTTON, S. M.



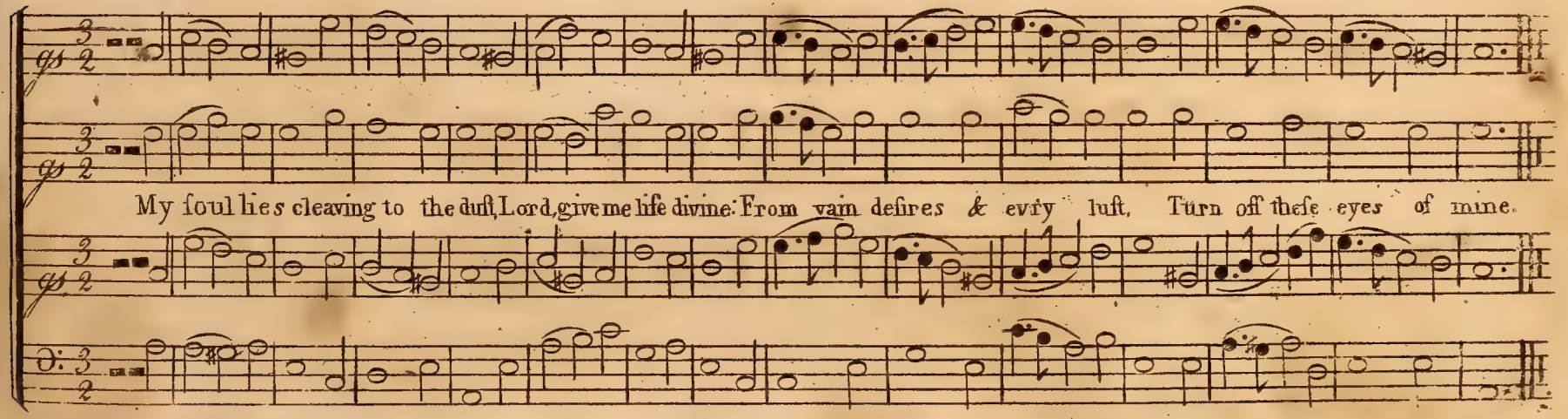
RETIREMENT, L. M.



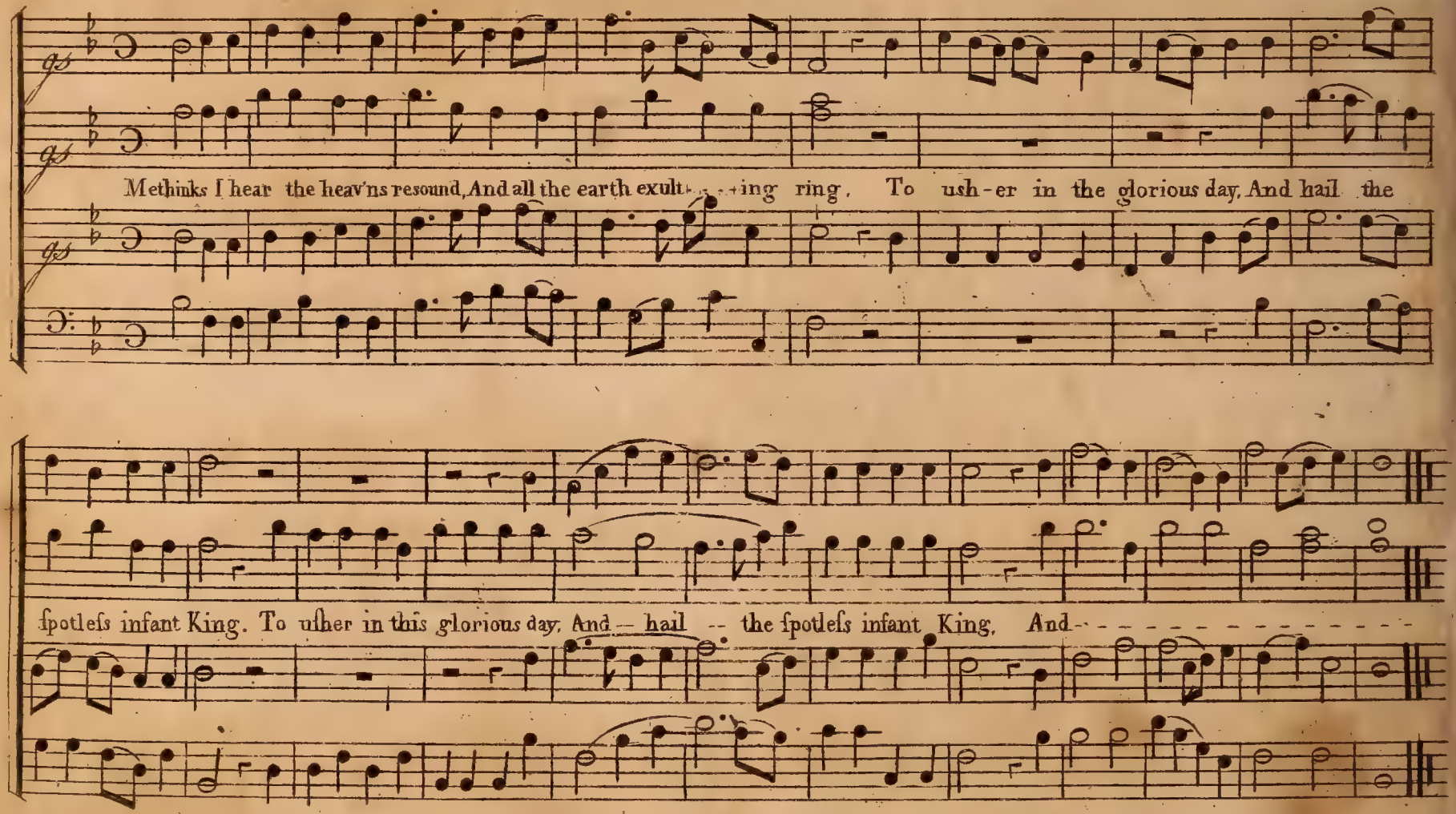
IRISH, C. M.



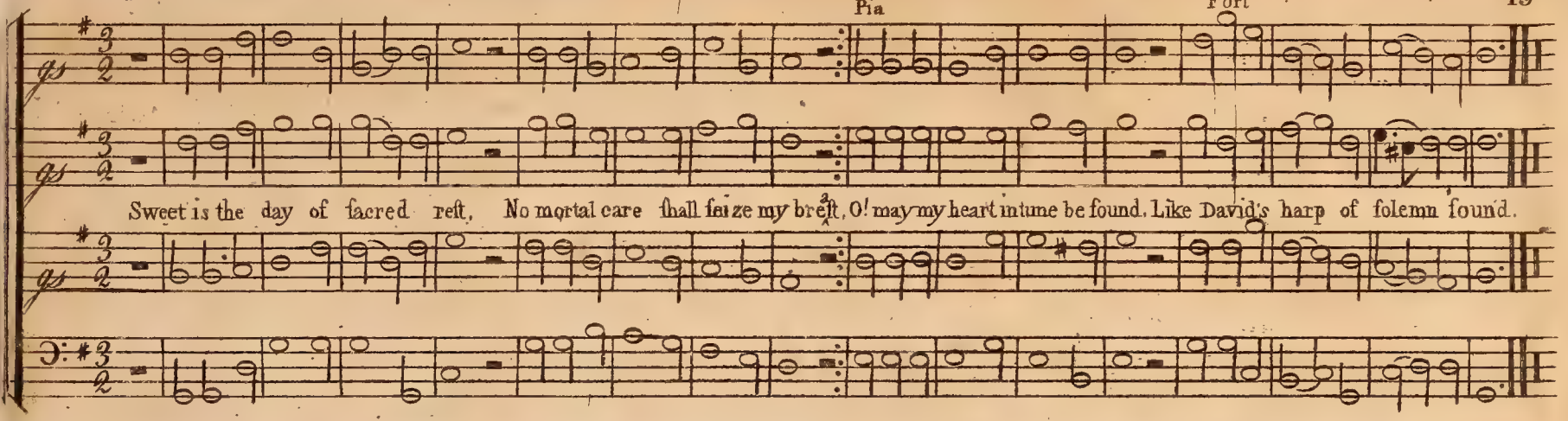
HUMILITY, C. M.



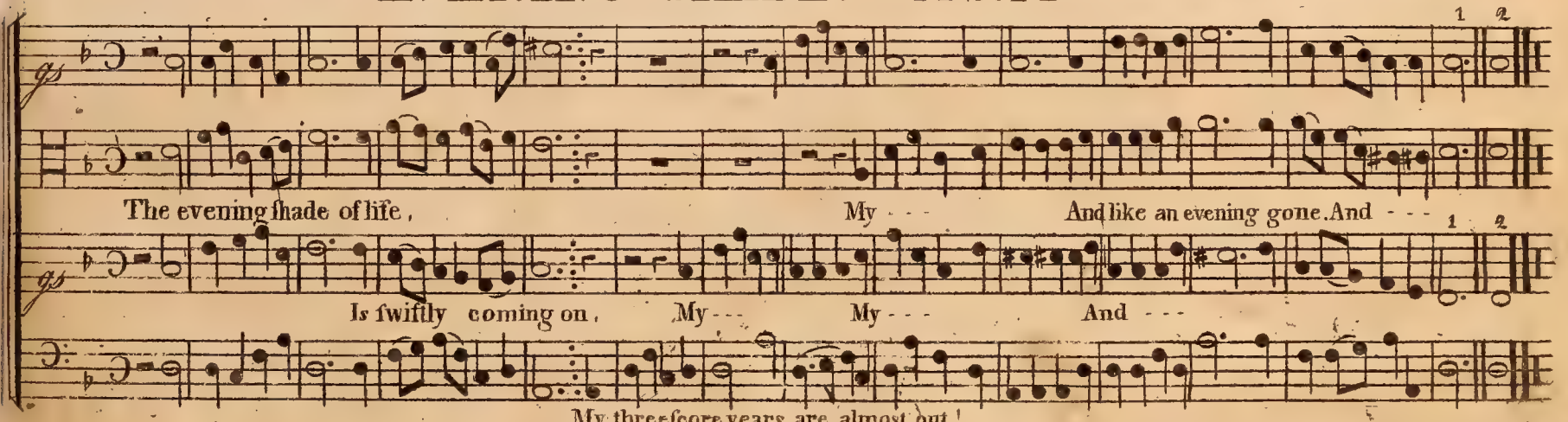
LONDON L.M


Methinks I hear the heav'ns resound, And all the earth exult- - -ing ring, To ush-er in the glorious day, And hail the
ſpotleſs infant King. To uſher in this glorious day, And - hail - - the ſpotleſs infant King, And - - - - - - - - - - - - - - -

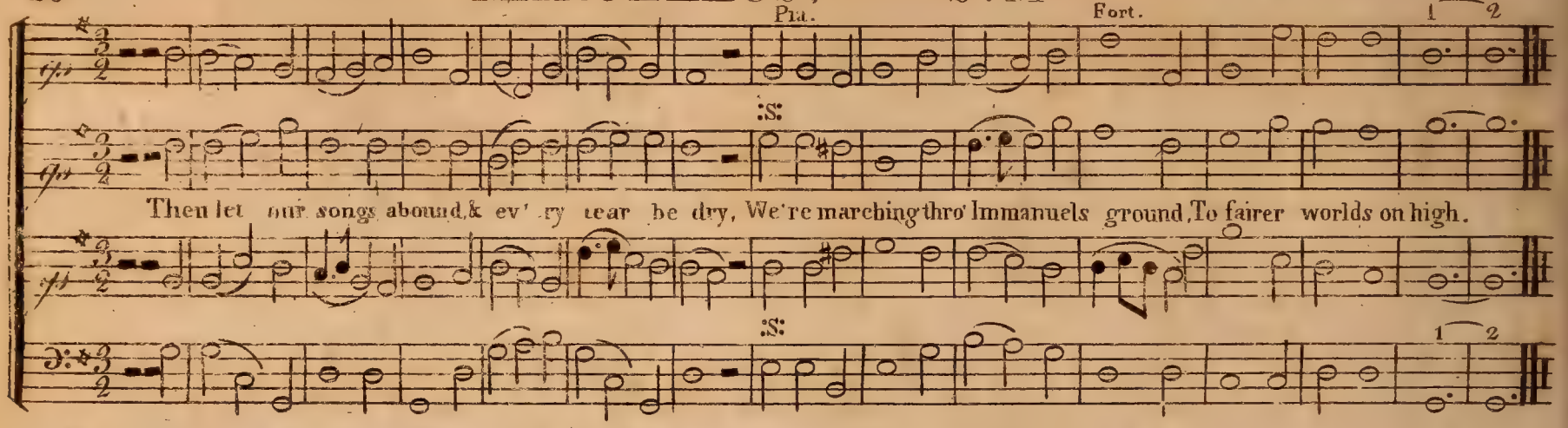
ROME. L. M



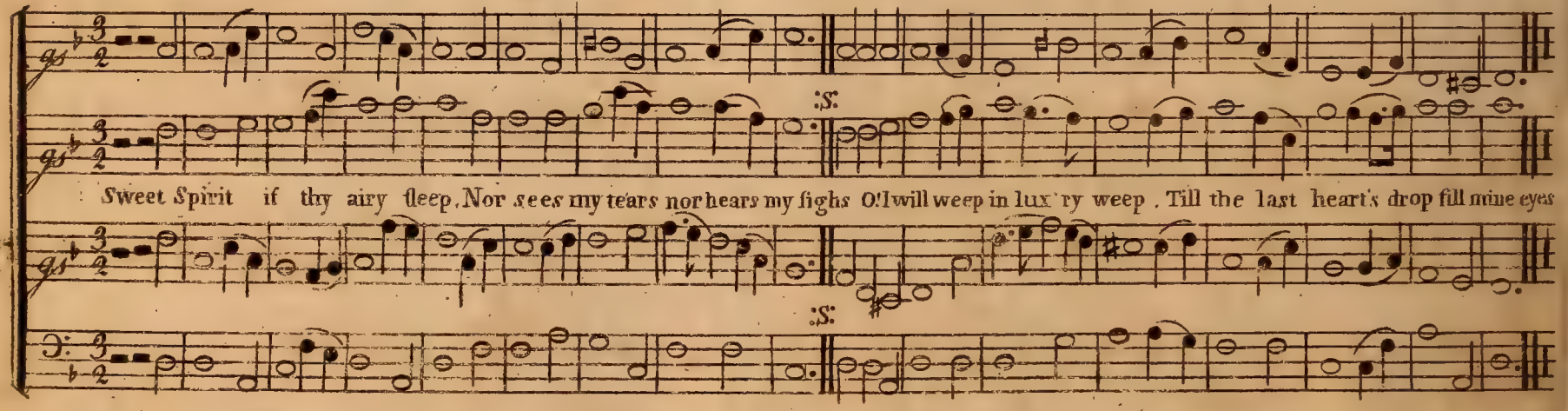
EVENING-SHADE. S. M



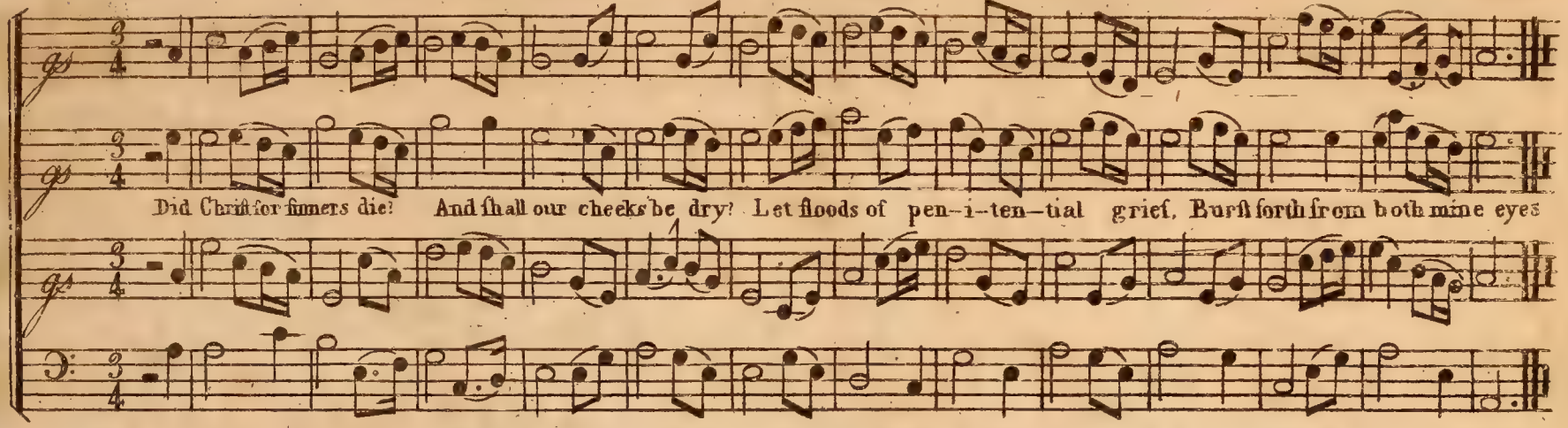
MARCELLUS, S.M



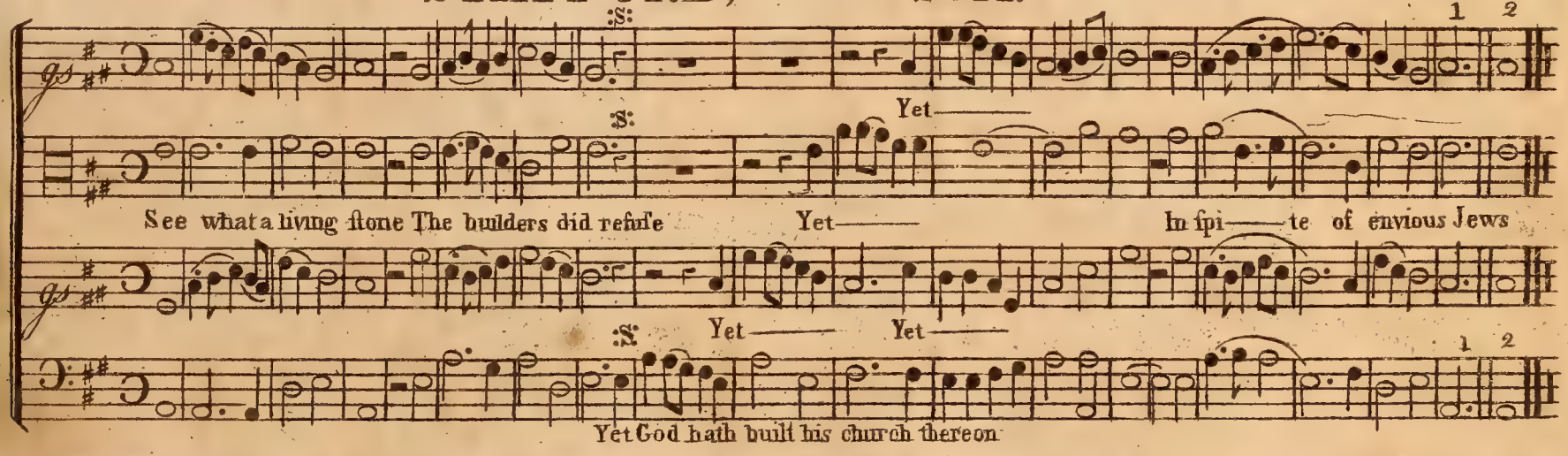
SORROW'S TEAR L.M



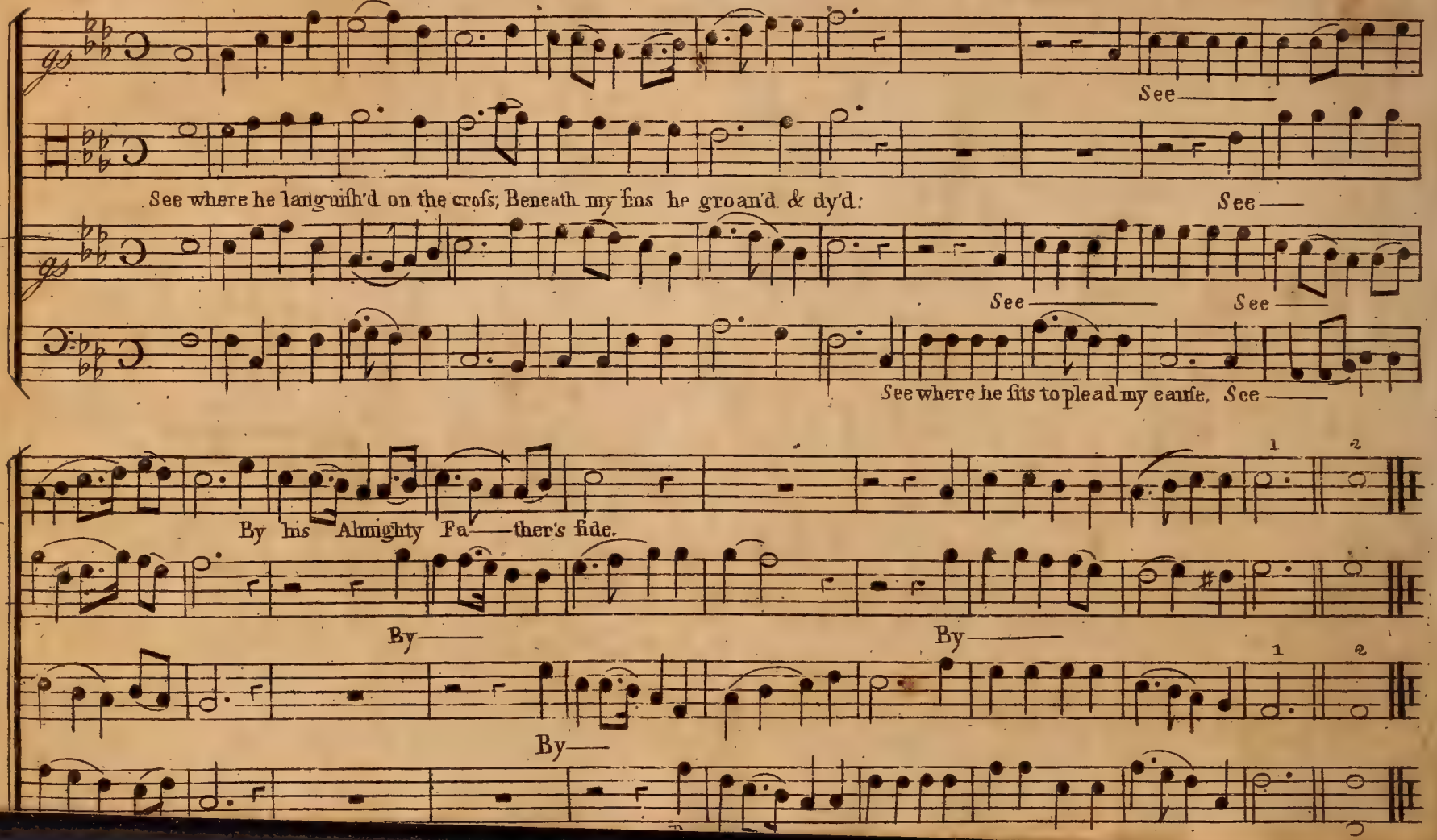
MIDDLEFIELD, S. M.

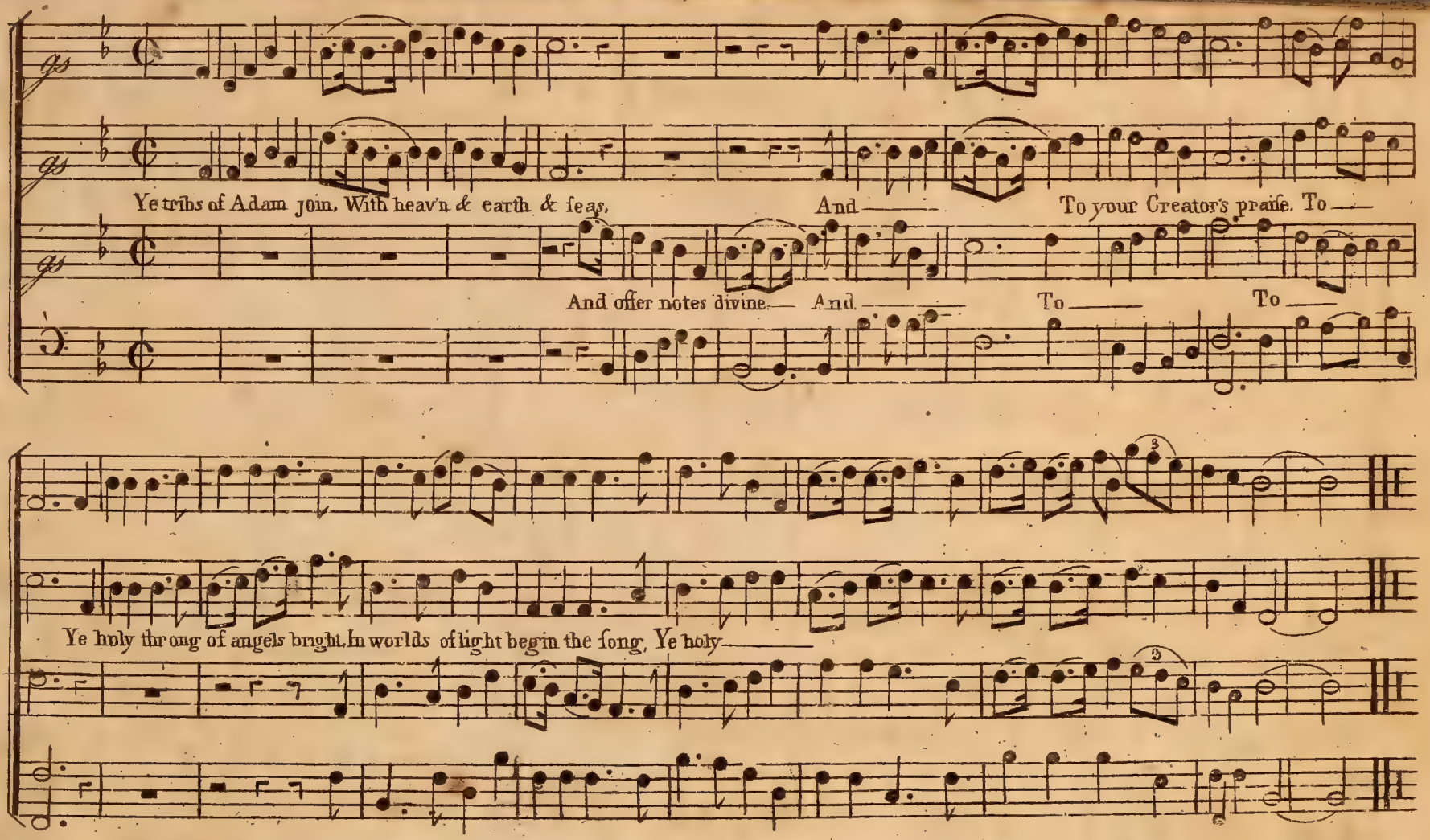


STAFFORD, S. M.

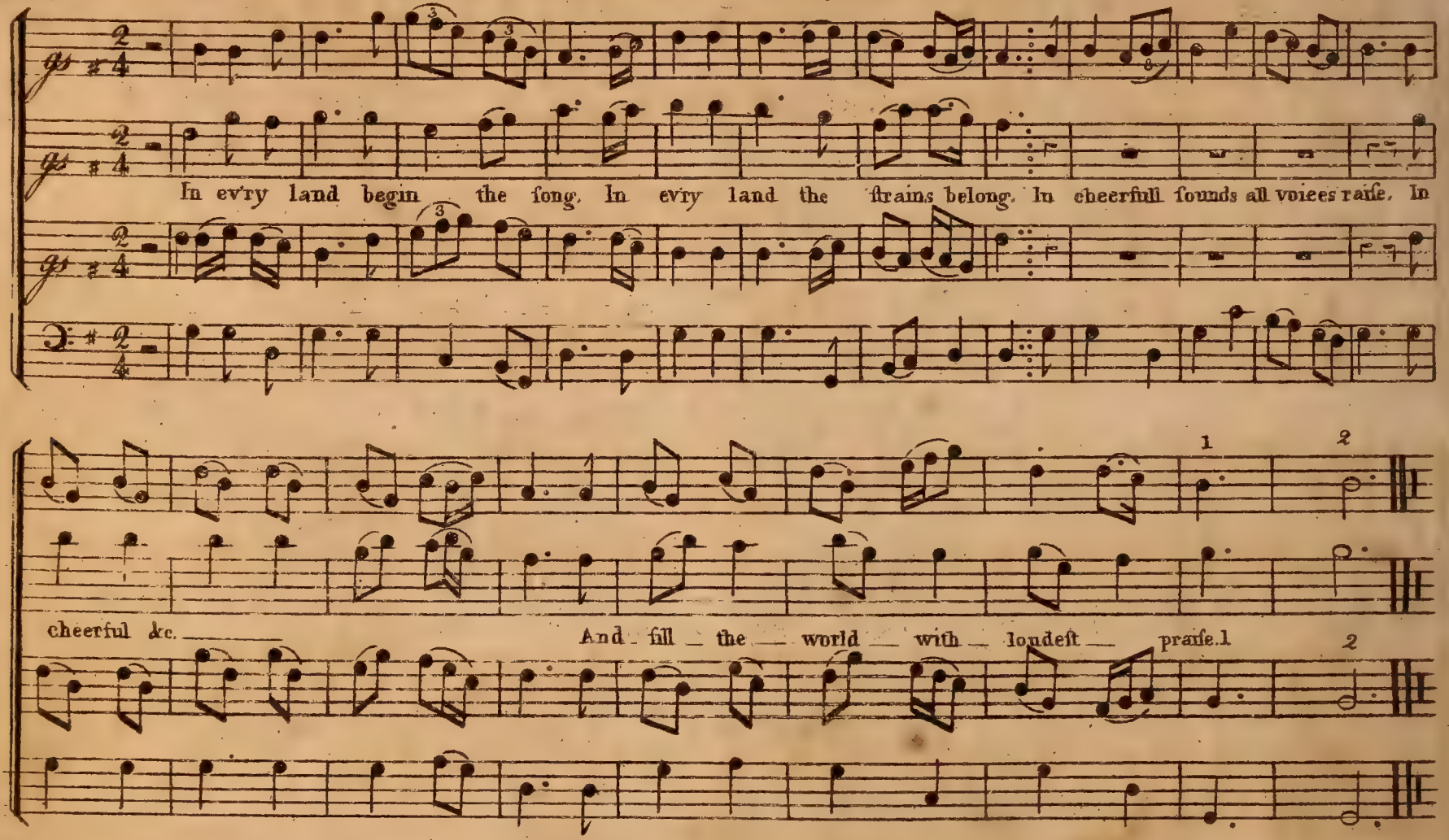


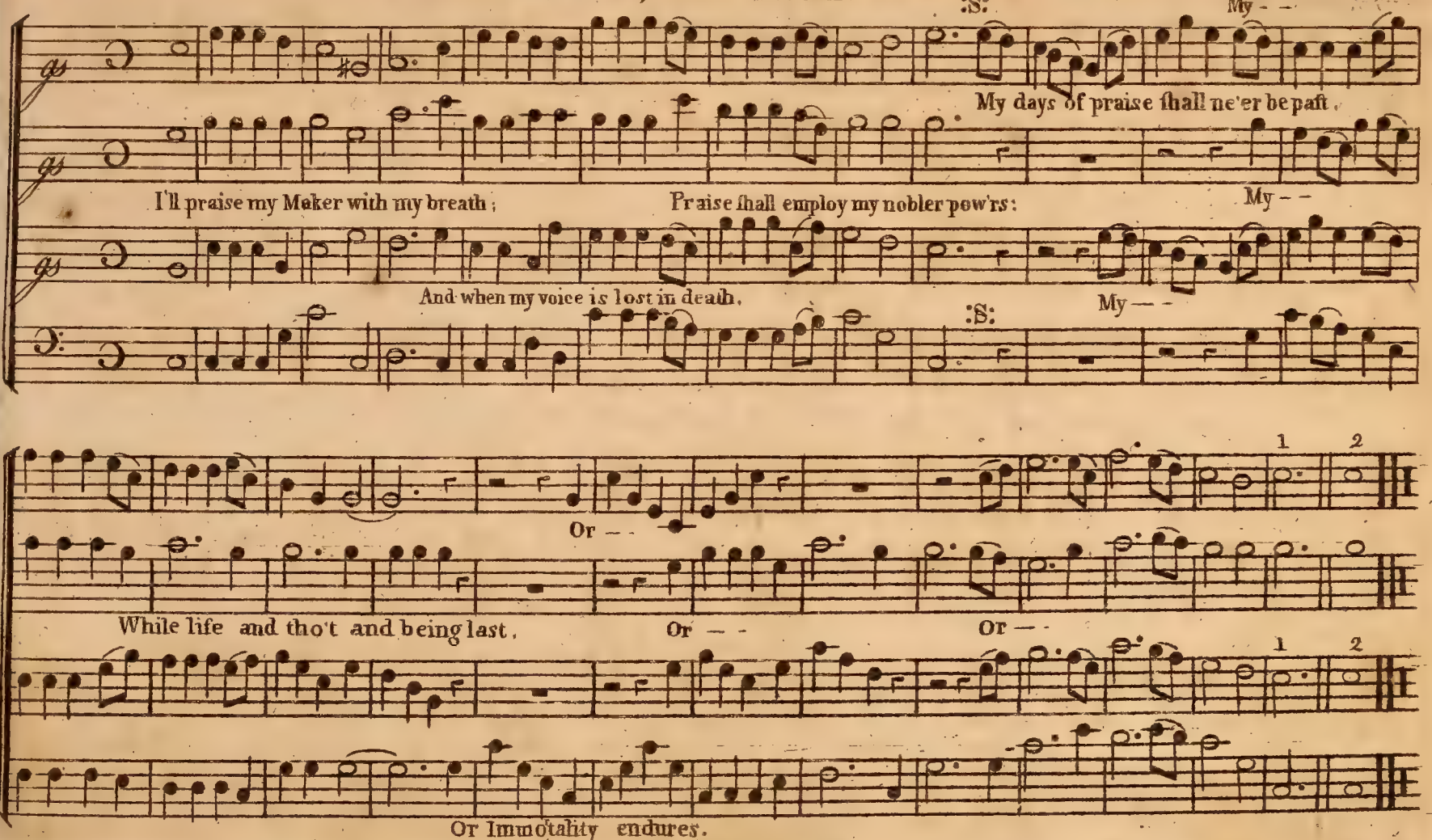
SOUTHBOROUGH, L.M.



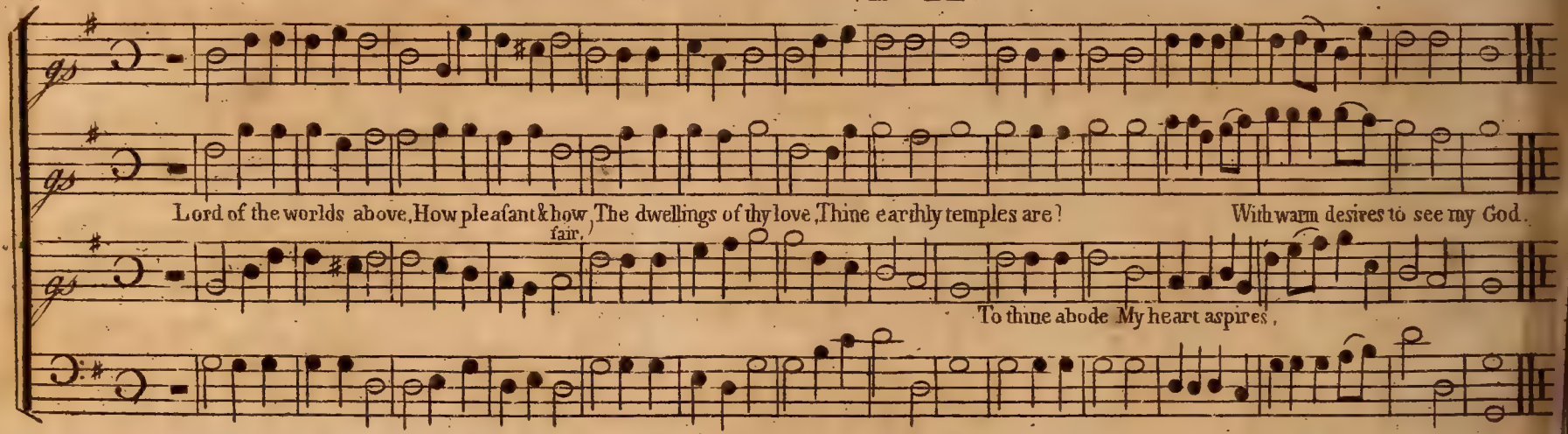

Ye tribs of Adam join, With heav'n & earth & seas, And ——— To your Creator's praise. To ——
And offer notes divine. — And ——— To ——— To ———
Ye holy throng of angels bright, In worlds of light begin the song, Ye holy ———

NEWBURYPORT, L. M.

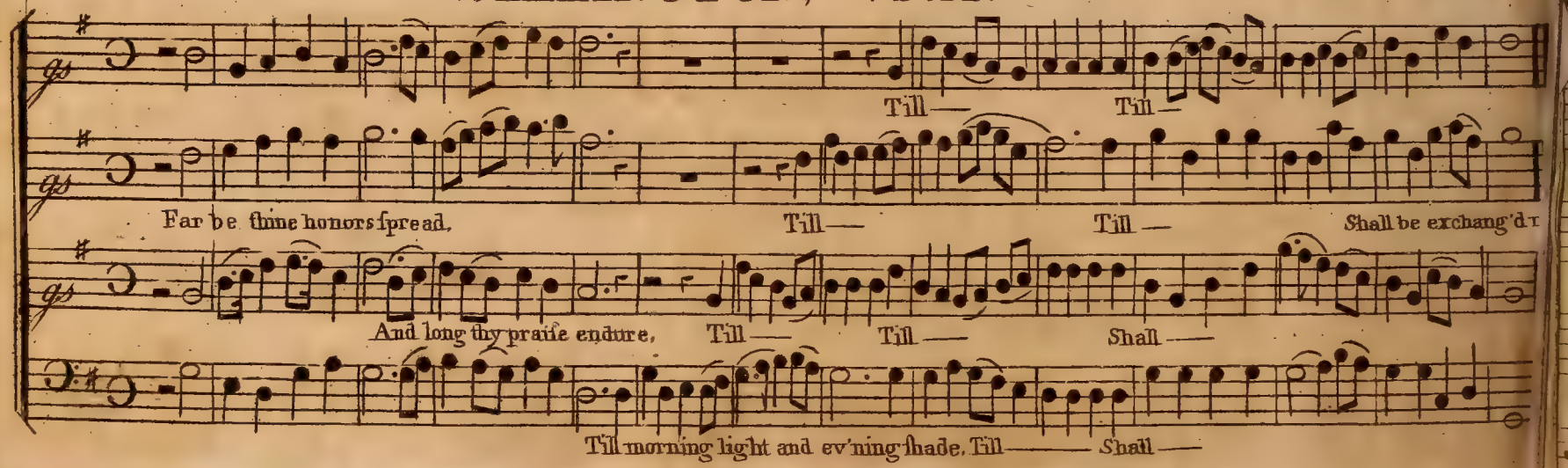


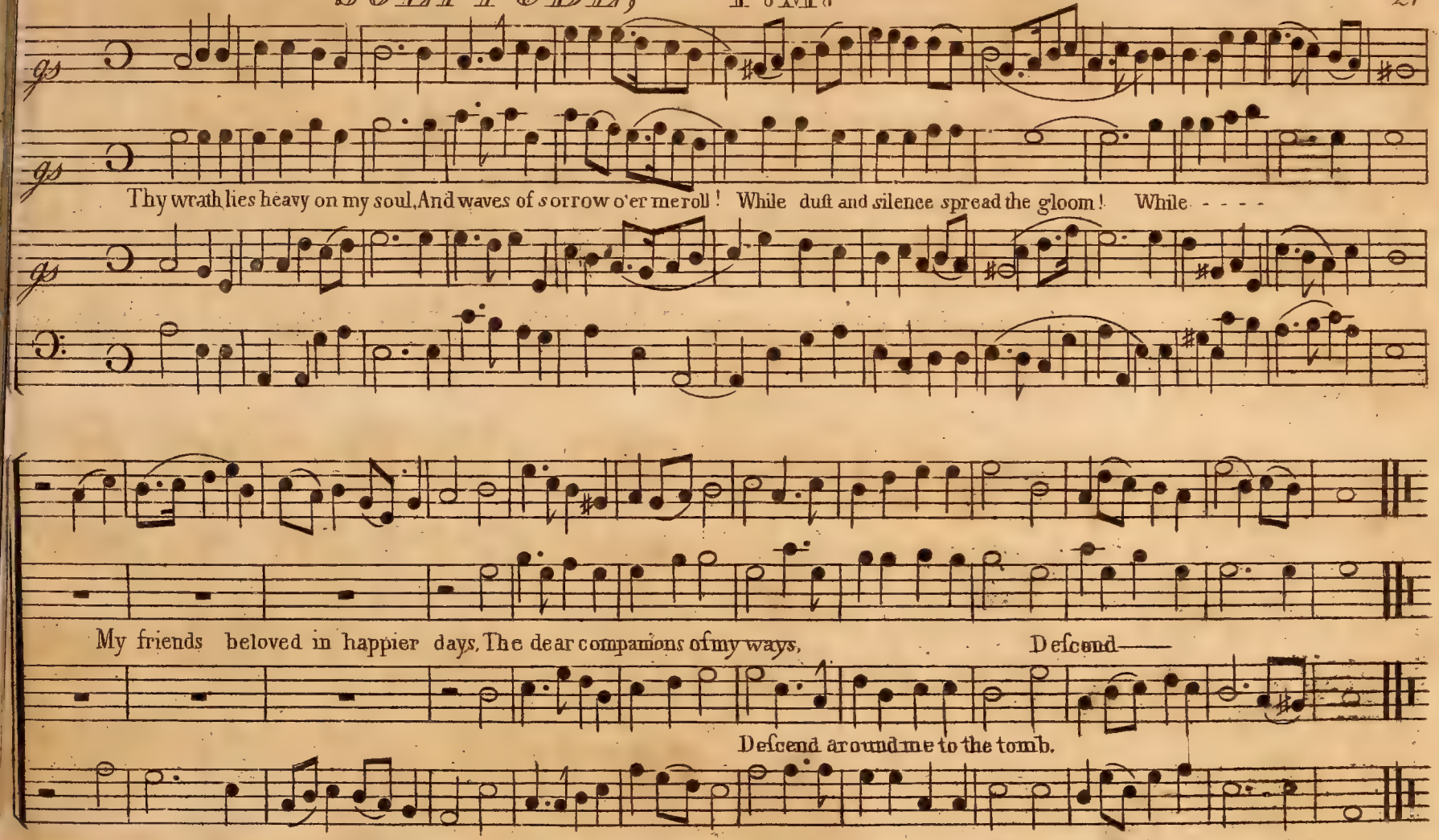

:S:
My - -
My days of praise ſhall ne'er be paſt.
I'll praise my Maker with my breath; Praiſe ſhall employ my nobler pow'rs: My - -
And when my voice is lost in death,
:S:
My - -
1 2
Or - -
While life and tho't and being last, Or - - Or - -
1 2
Or Immortality endures.

BATAVIA. P. M.

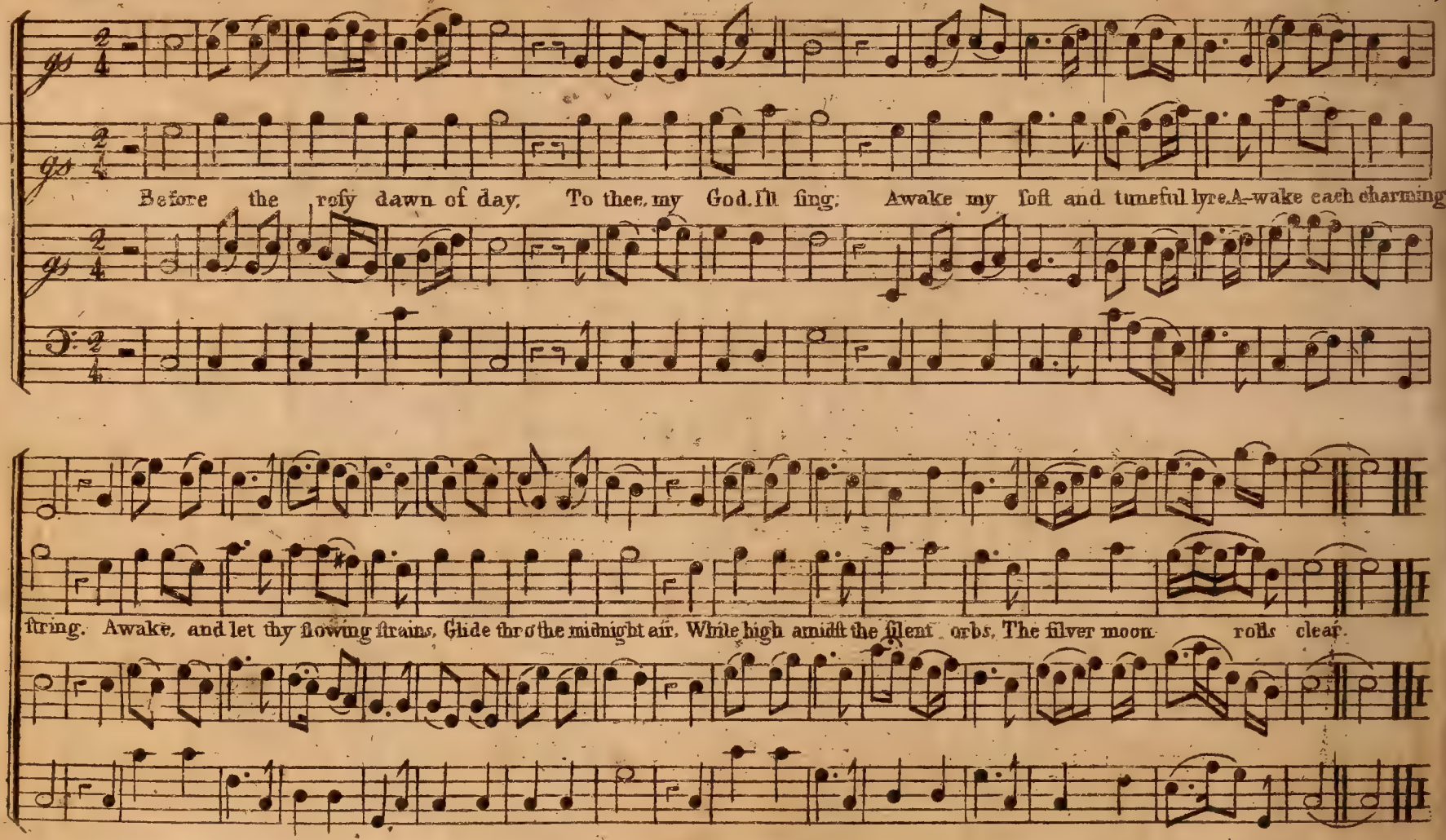


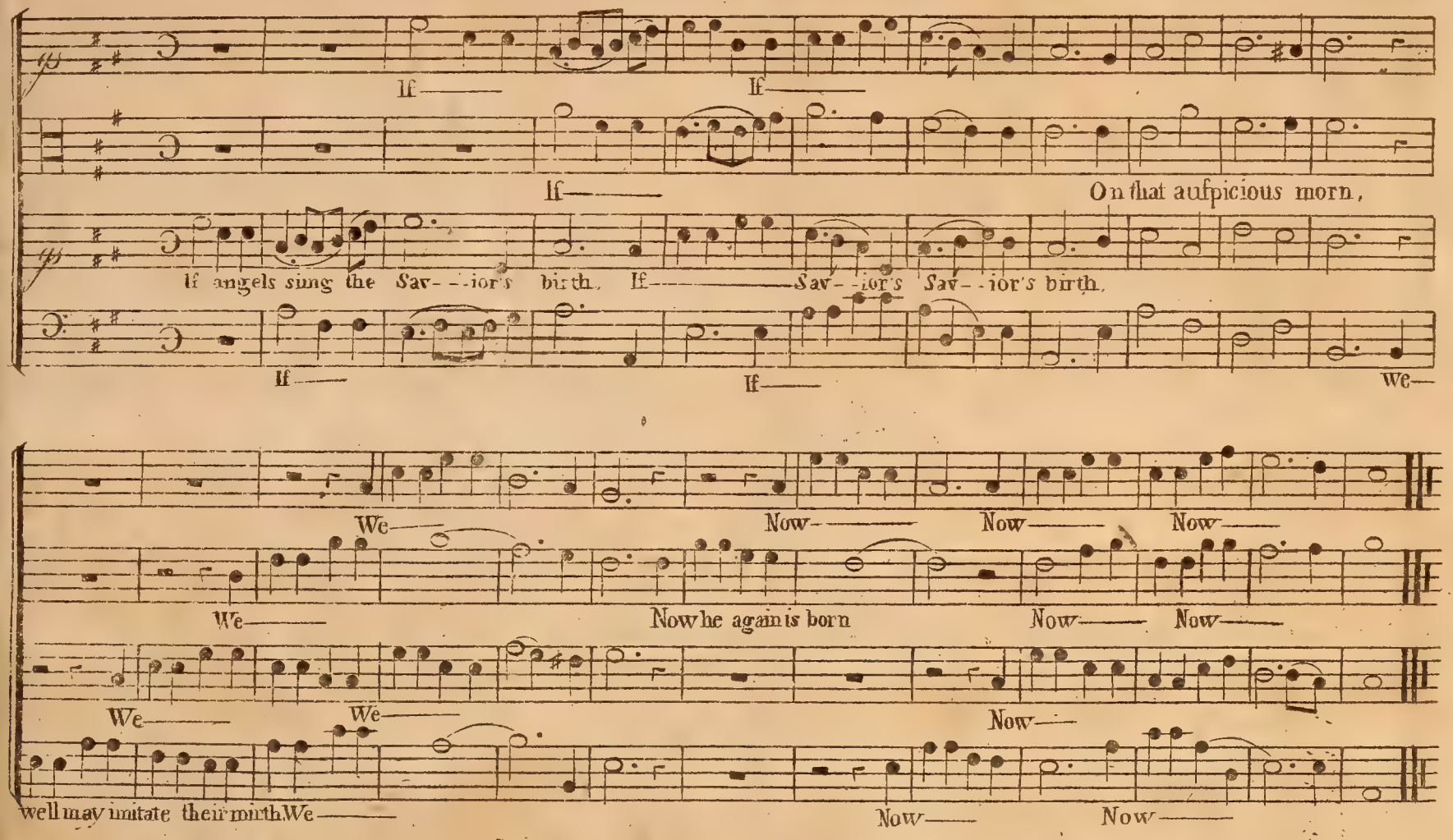
WILLINGTON, S. M.



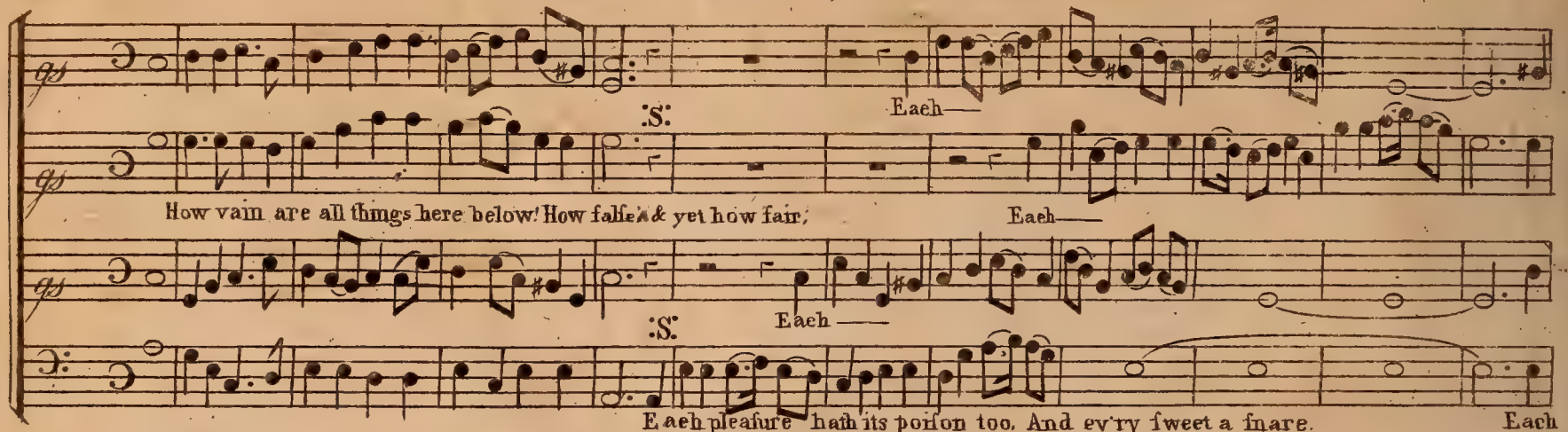

Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll! While dust and silence spread the gloom! While - - - -
My friends beloved in happier days, The dear companions of my ways,
Descend
Descend around me to the tomb.

TUNEFUL-HARP, C. M.

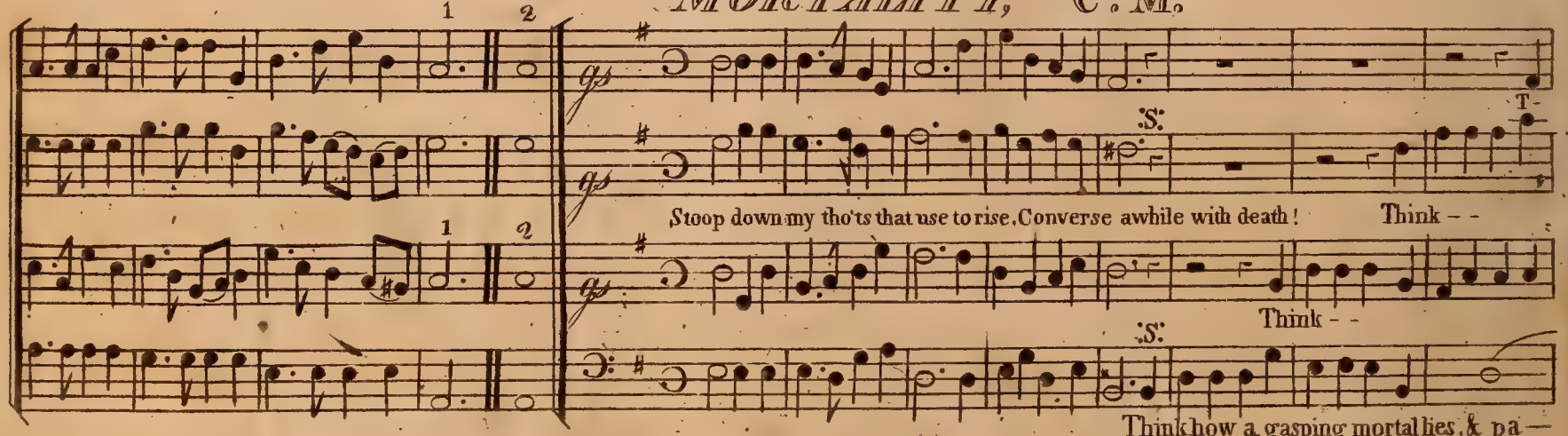



If——
If——
If——
On that aufpicious morn,
If angels ſing the Sav--ior's birth, If——Sav--ior's Sav--ior's birth,
If——
If——
We—
We——
Now——
Now——
Now——
We——
Now he again is born
Now——
Now——
We——
We——
Now——
well may imitate their mirth We——
Now——
Now——

NEW-DURHAM, C. M.



MORTALITY, C. M.



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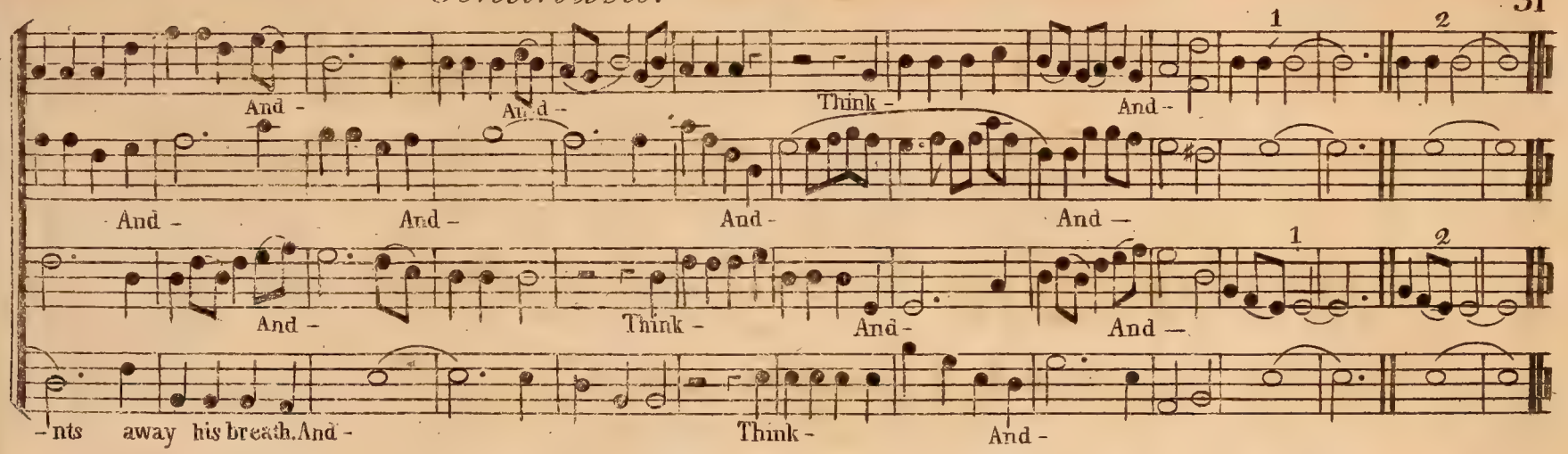
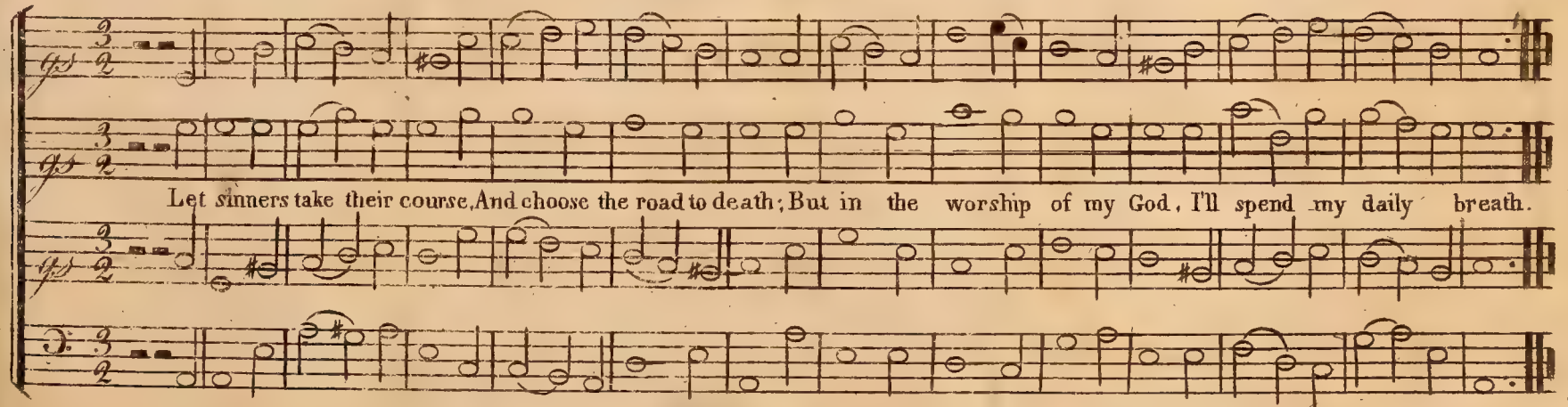
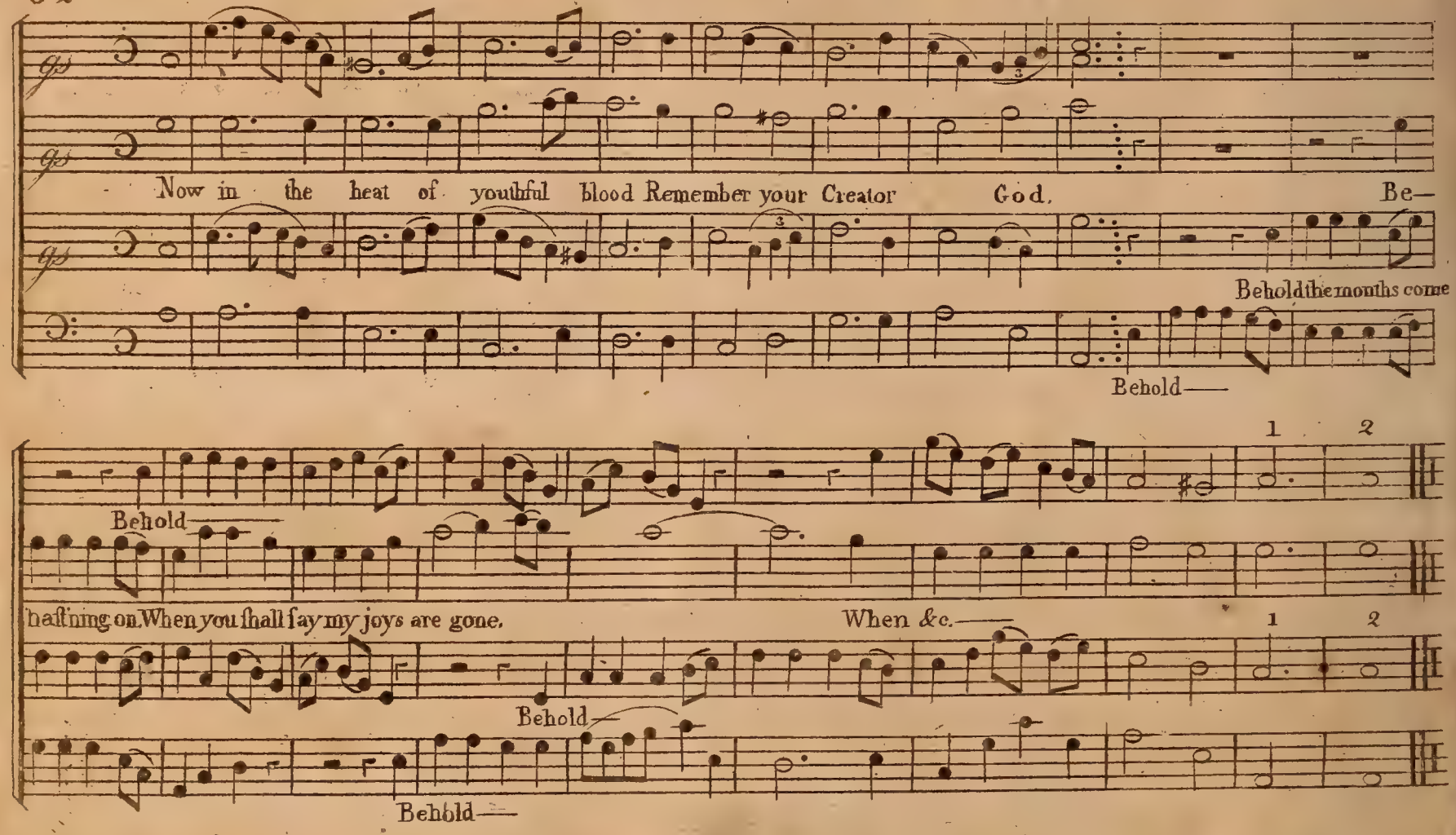


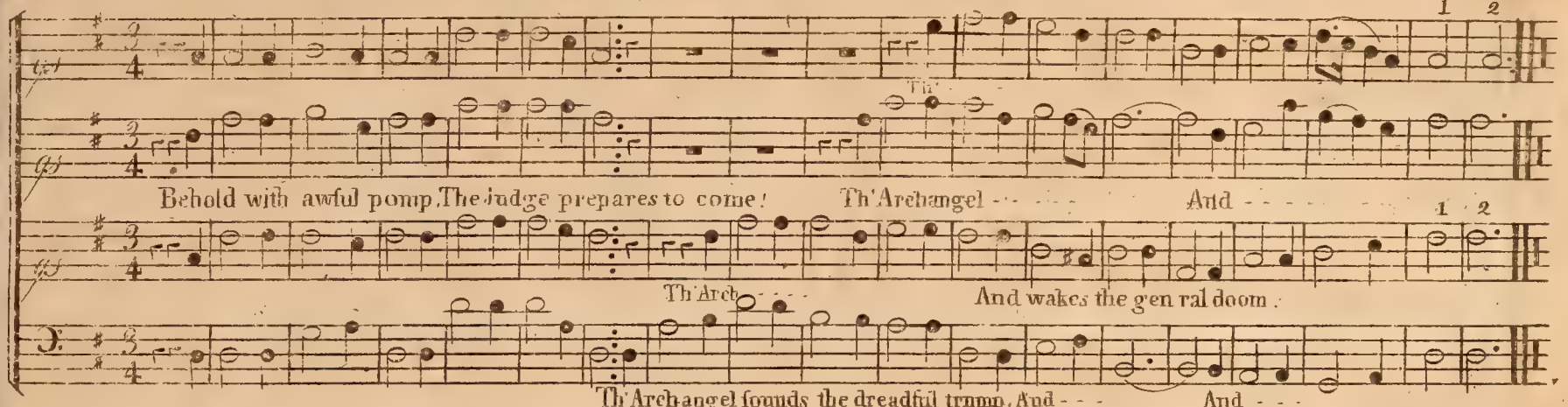
BUCKLAND, S. M.



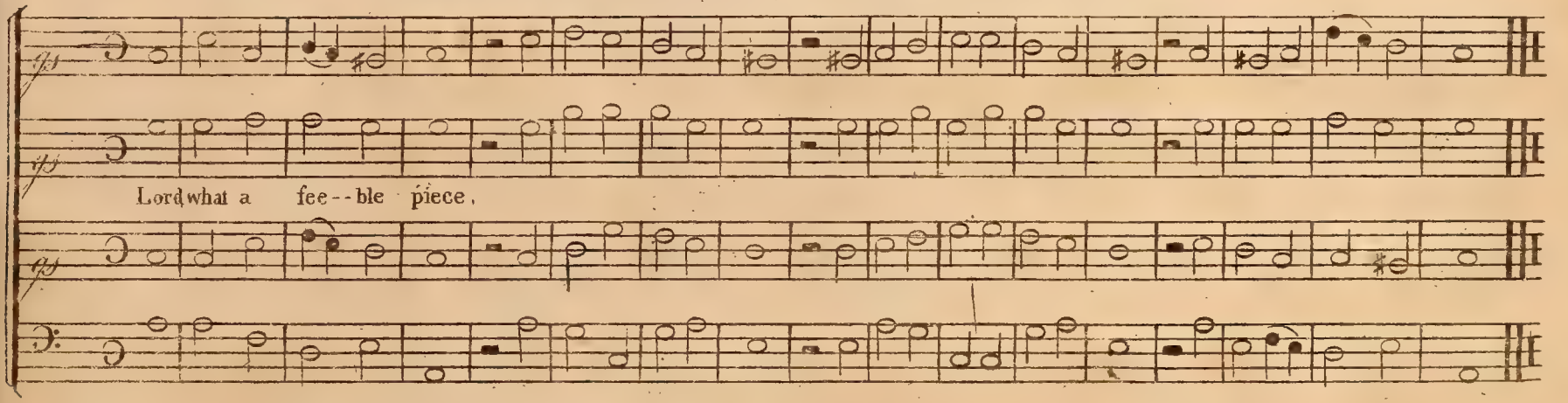
EXHORTATION, L. M.



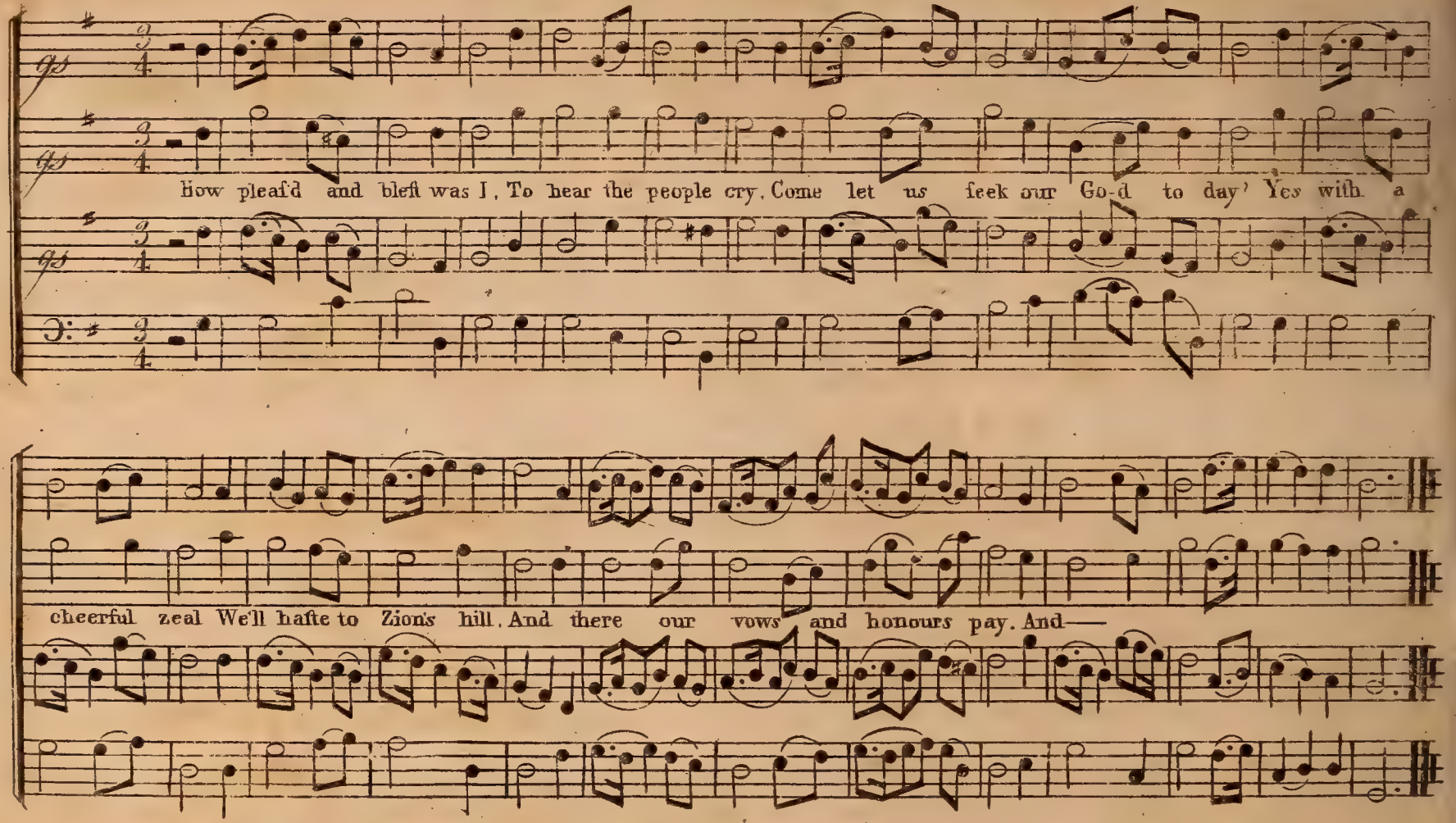
DOOMSDAY, S. M.



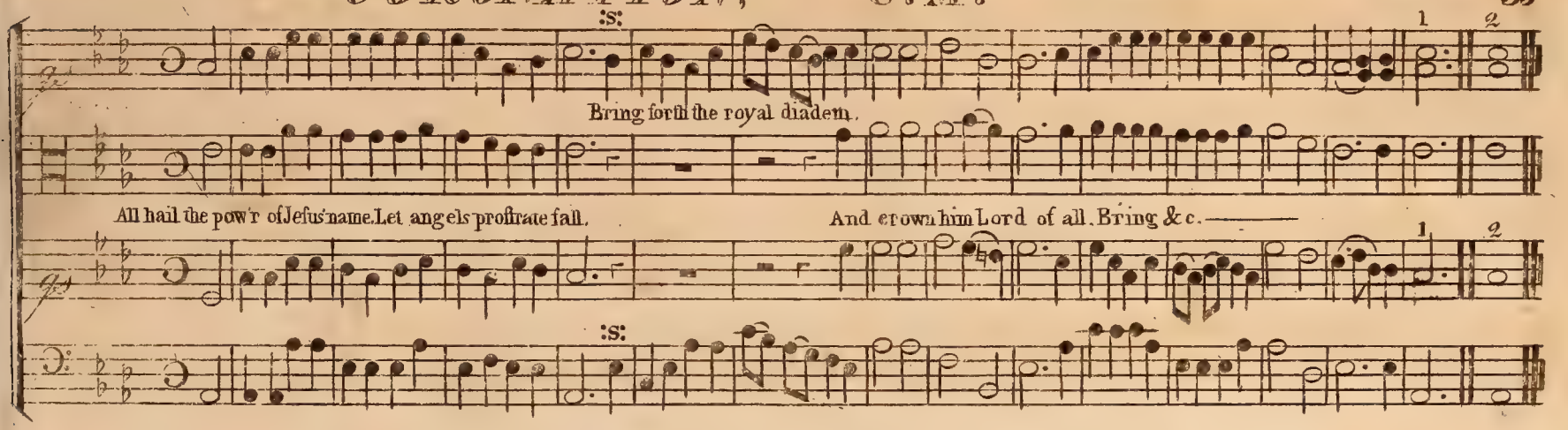
SOUTHWELL, S. M.



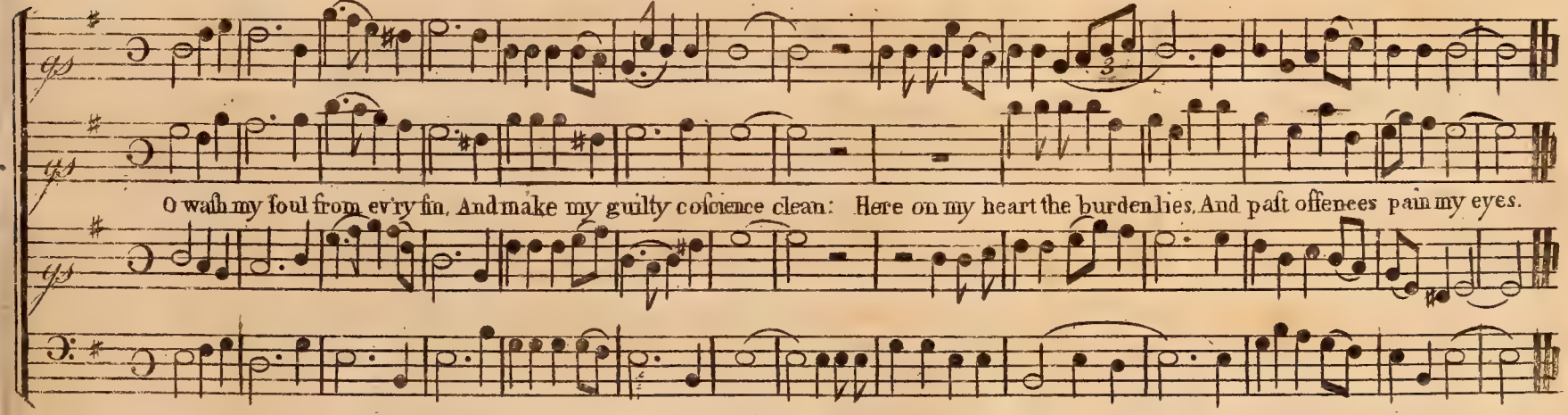
NEW-HAVEN, P. M.


How pleas'd and bleft was I, To hear the people cry, Come let us feek our God to day! Yes with a
cheerful zeal We'll haſte to Zion's hill, And there our vows and honours pay. And—

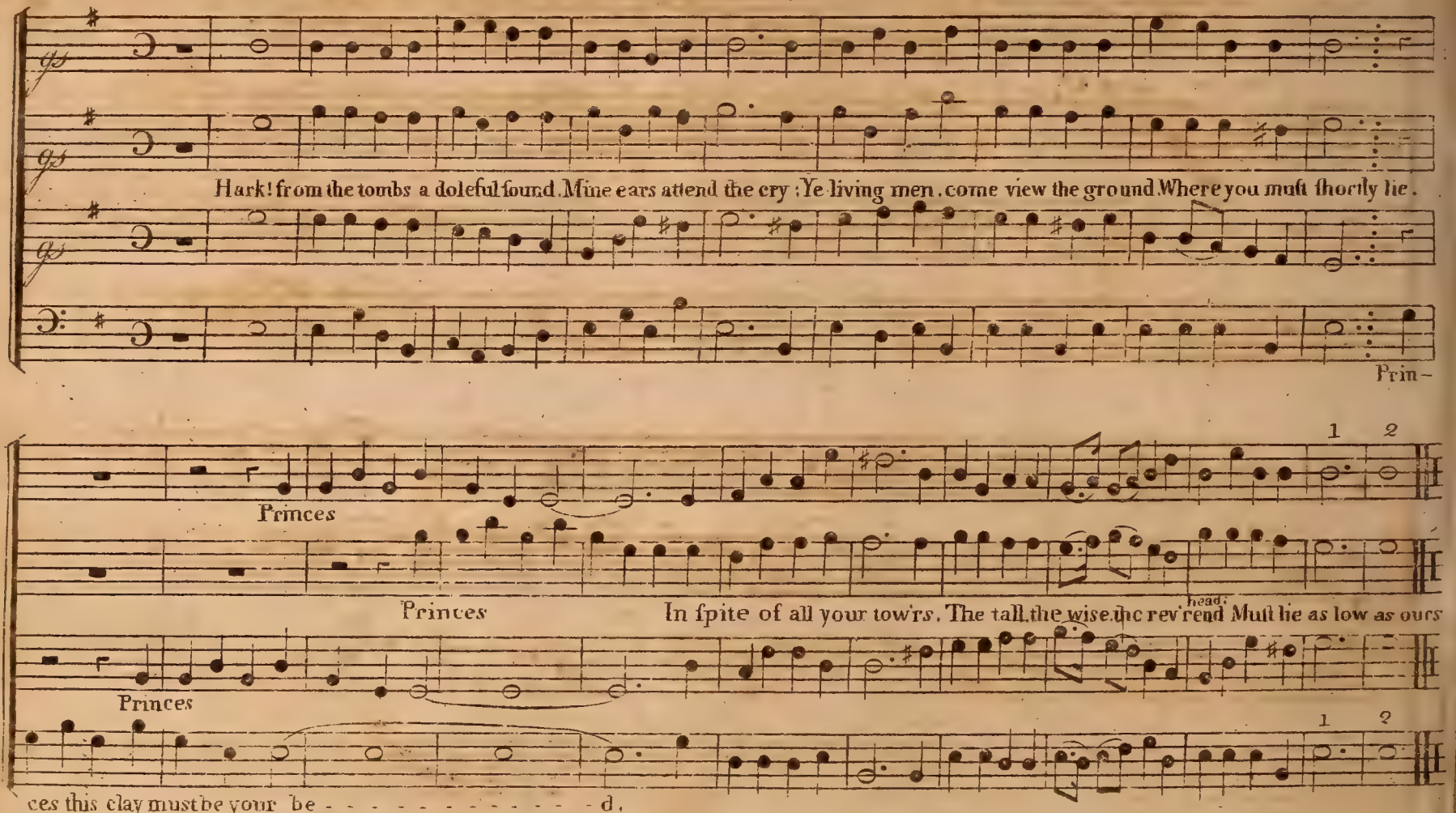
CORONATION, C. M.



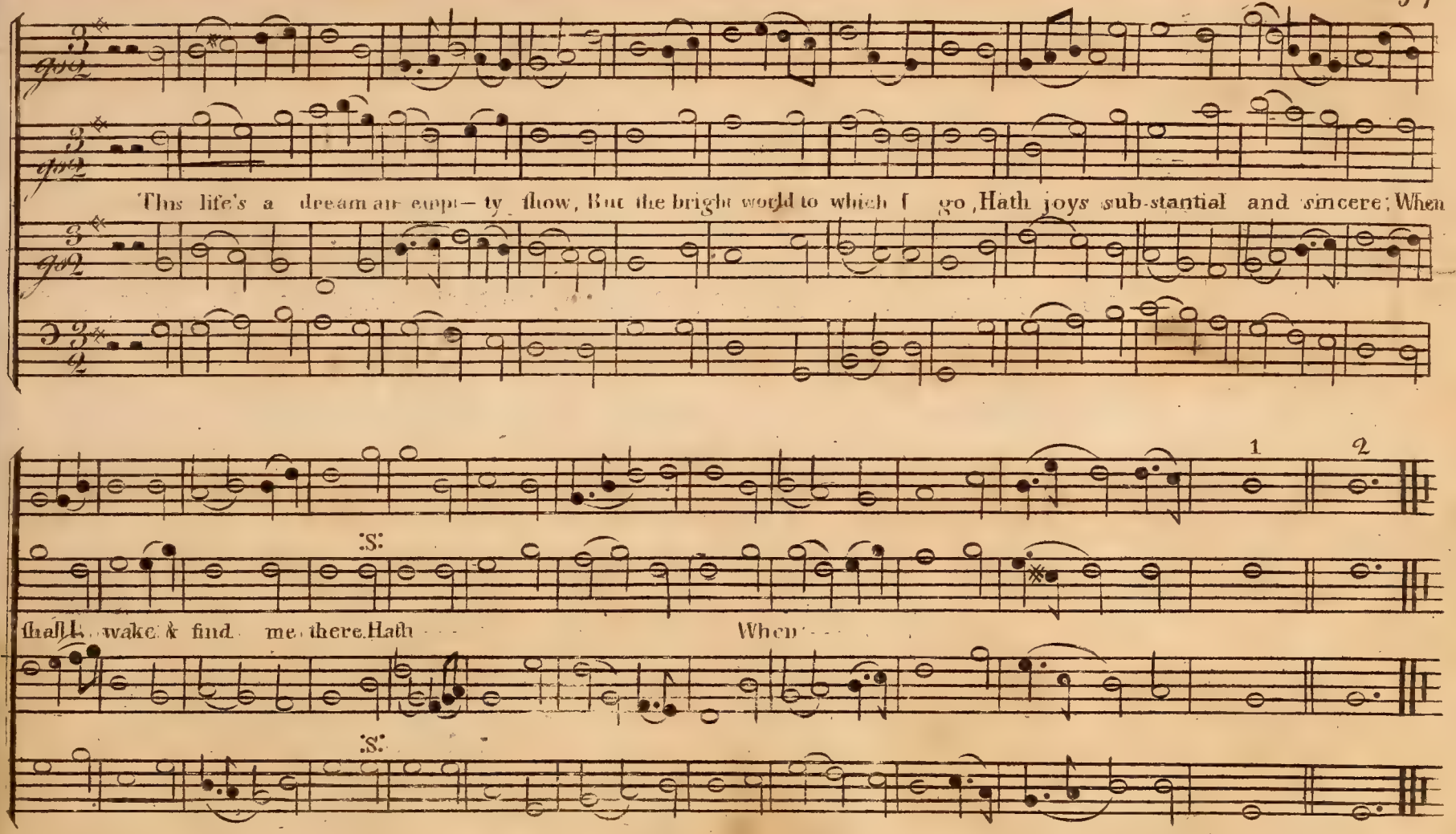
GOSHEN, L. M.



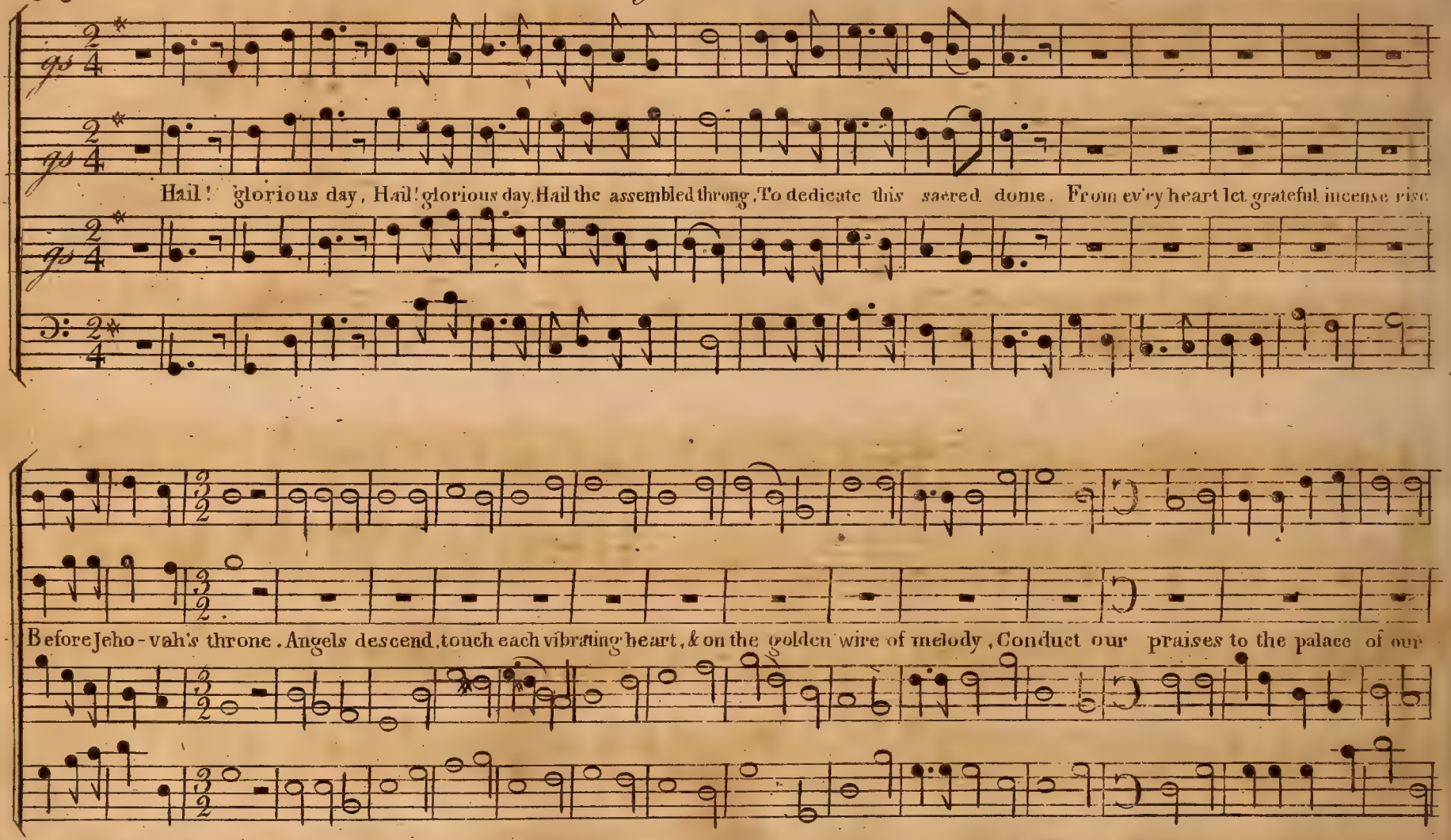
NEW-GREENFIELD, C. M.

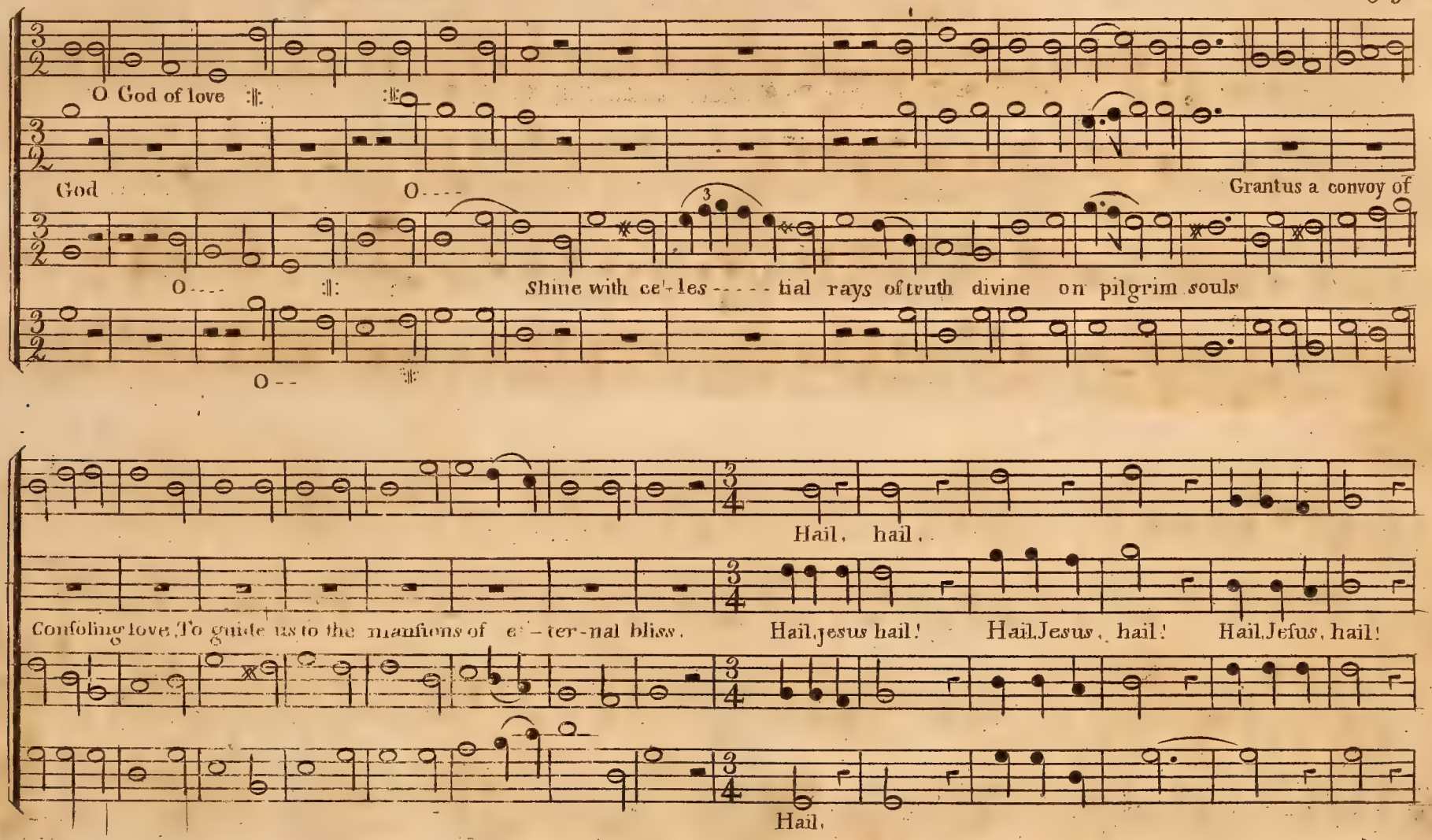


ELLINGTON. L.M.



ANTHEM for DEDICATION.




O God of love
God
O----
Grantus a convoy of
O----
Shine with ce-les-----tial rays of truth divine on pilgrim souls
O--
Hail, hail,
Confoling love, To guide us to the manfions of e-ter-nal bliss.
Hail, jesus hail!
Hail, Jesus, hail!
Hail, Jesus, hail!
Hail,

Continued.

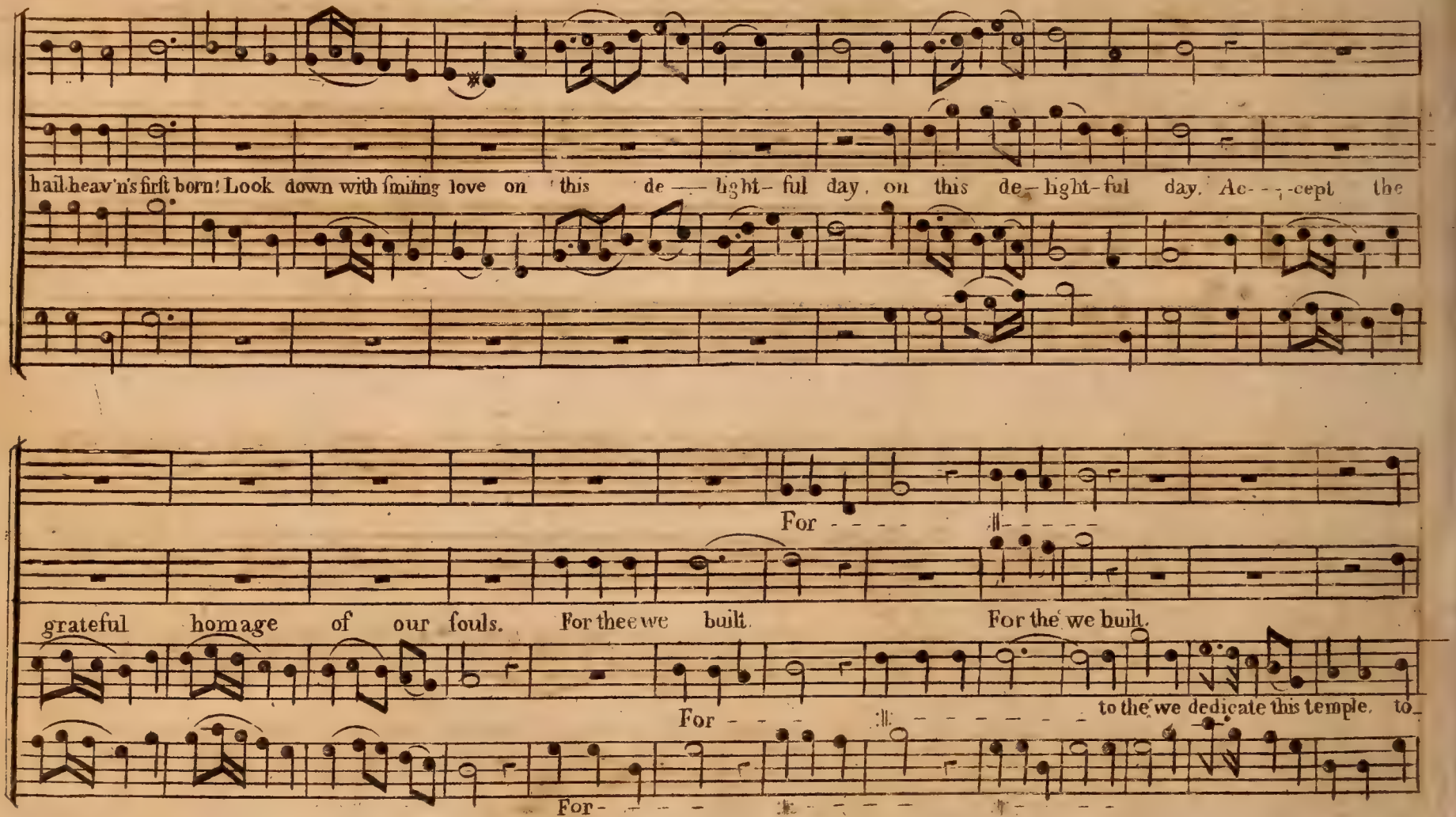
hail heav'n's first born! Look down with smiling love on this de — light- ful day, on this de- light- ful day. Ac- - -cept the

grateful homage of our souls. For thee we built. For the we built.

For - - - - :‖: - - - - -

For - - - :‖: - - - - - - - to the we dedicate this temple. to

For - - - - :‖: - - - - :‖: - - -



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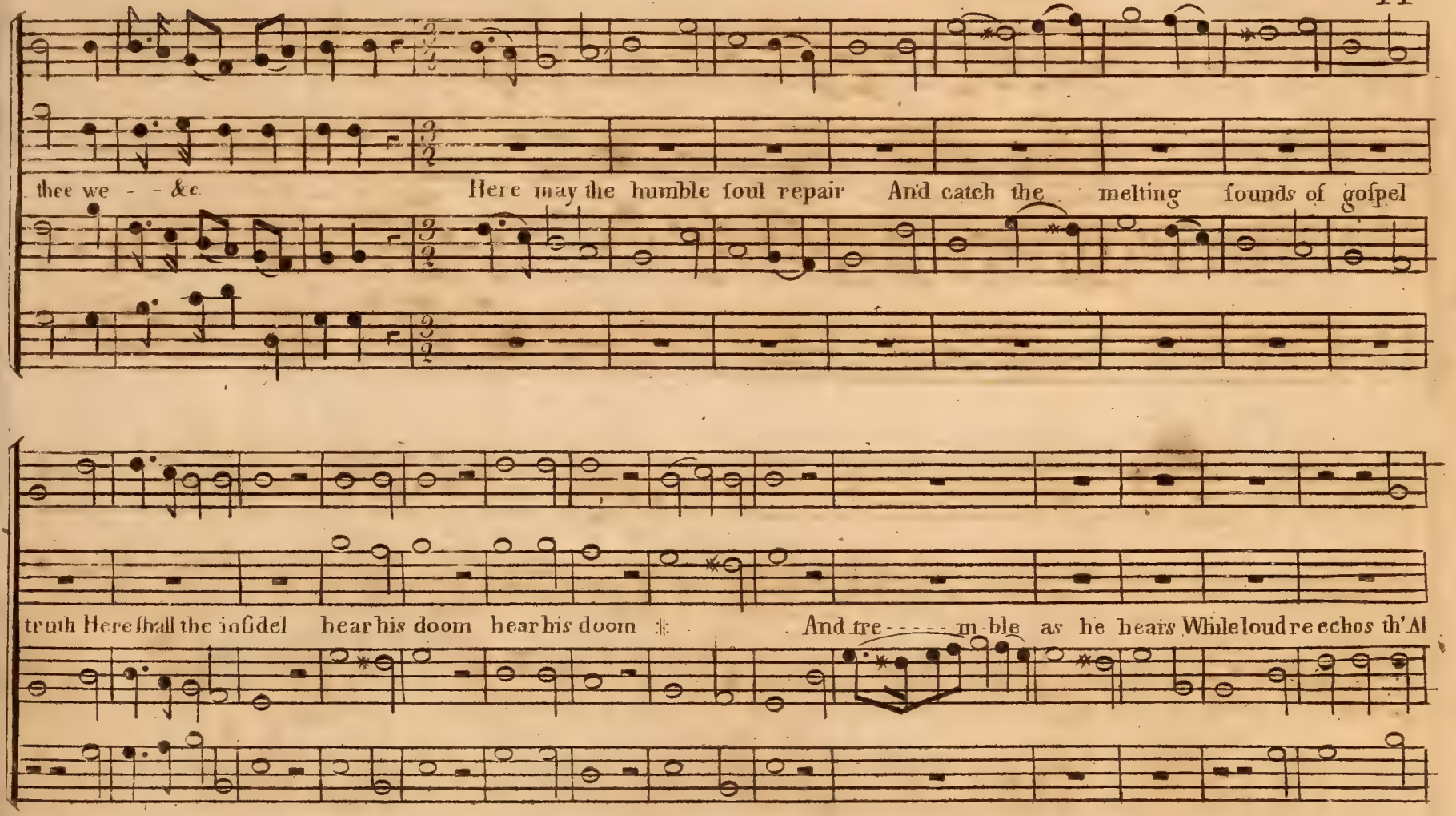
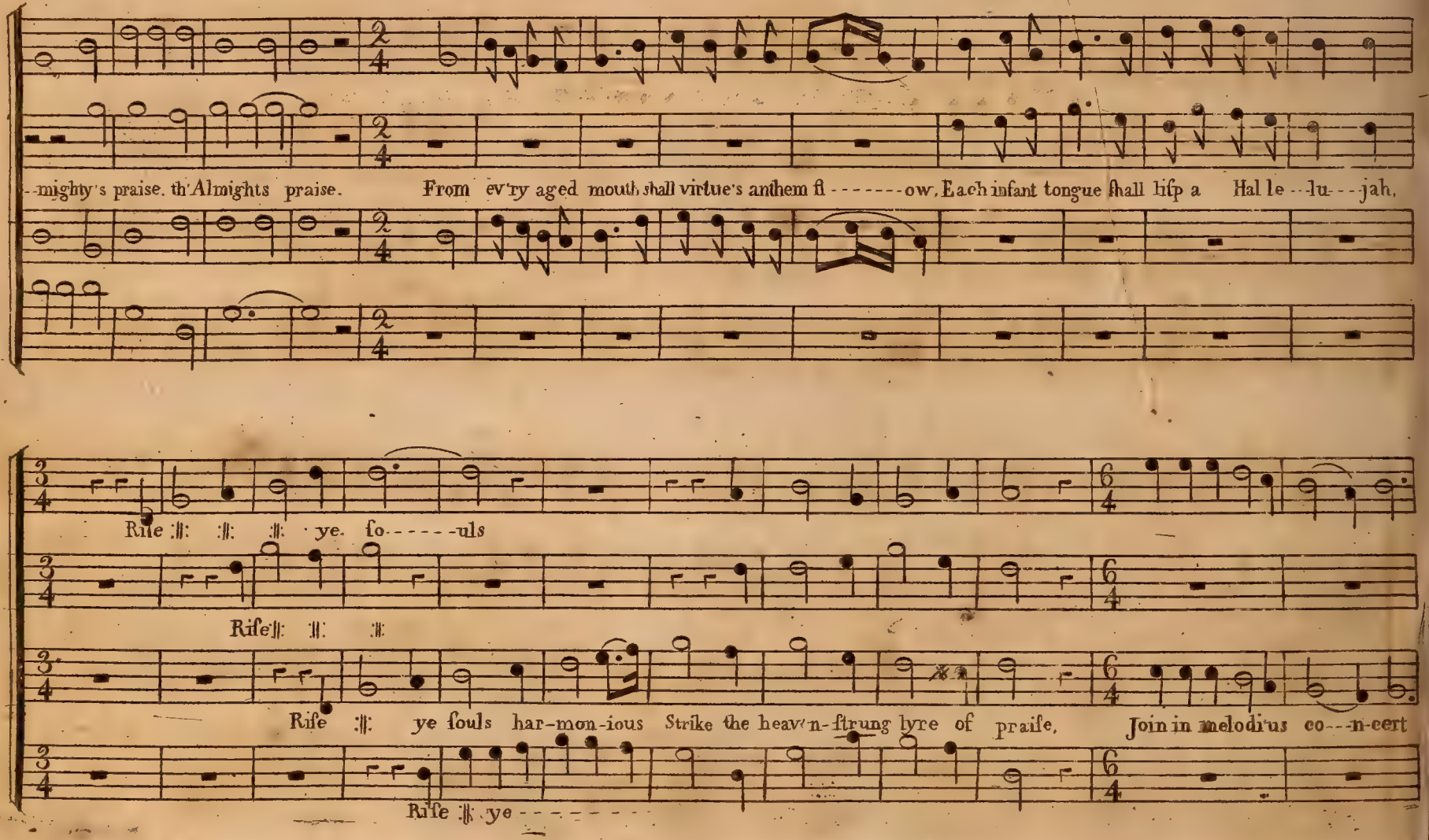
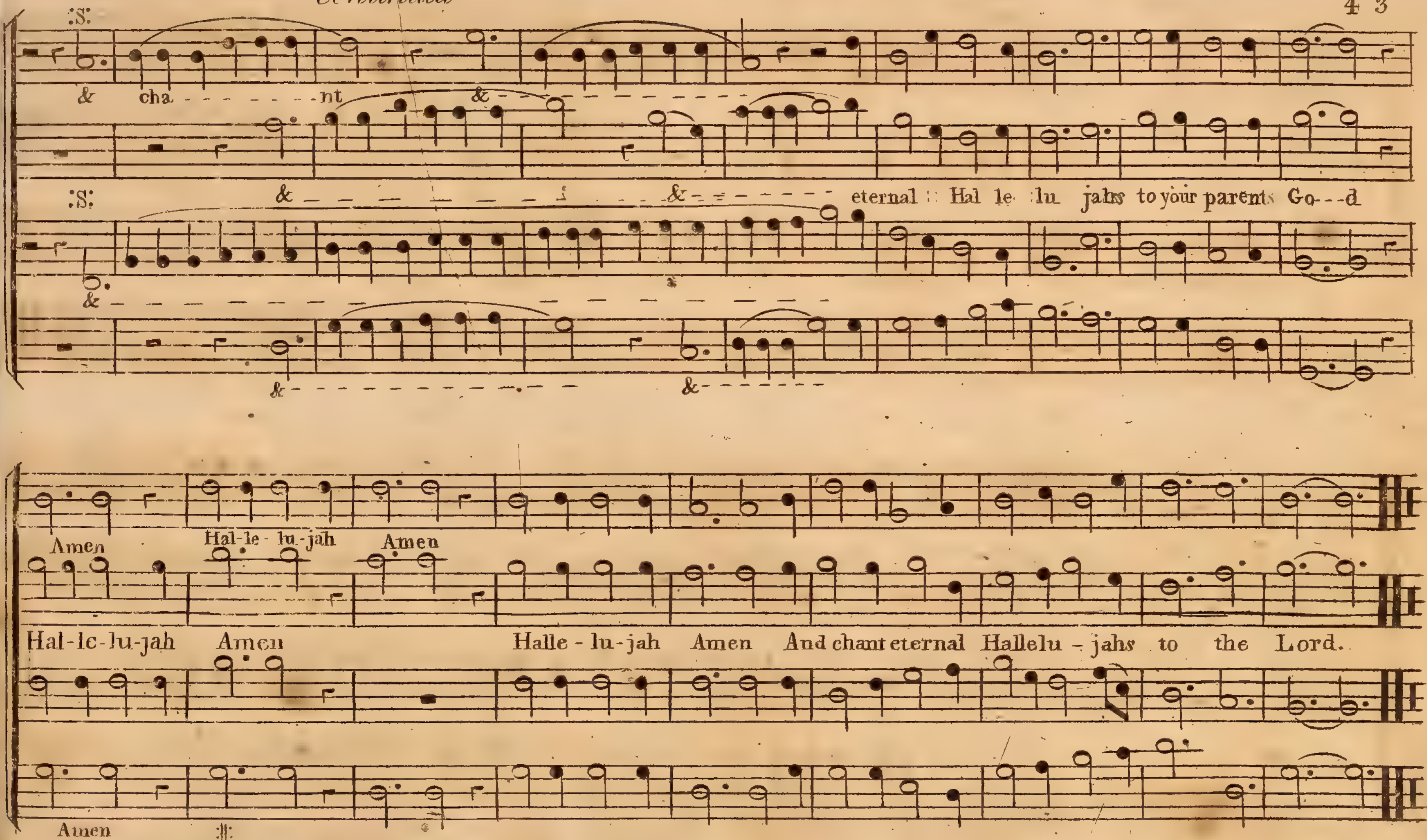

thee we - - &c.
Here may the humble soul repair And catch the melting sounds of gospel
truth Here shall the infidel hear his doom hear his doom
And tre - - - - - m - ble as he hears While loud re echos th' Al

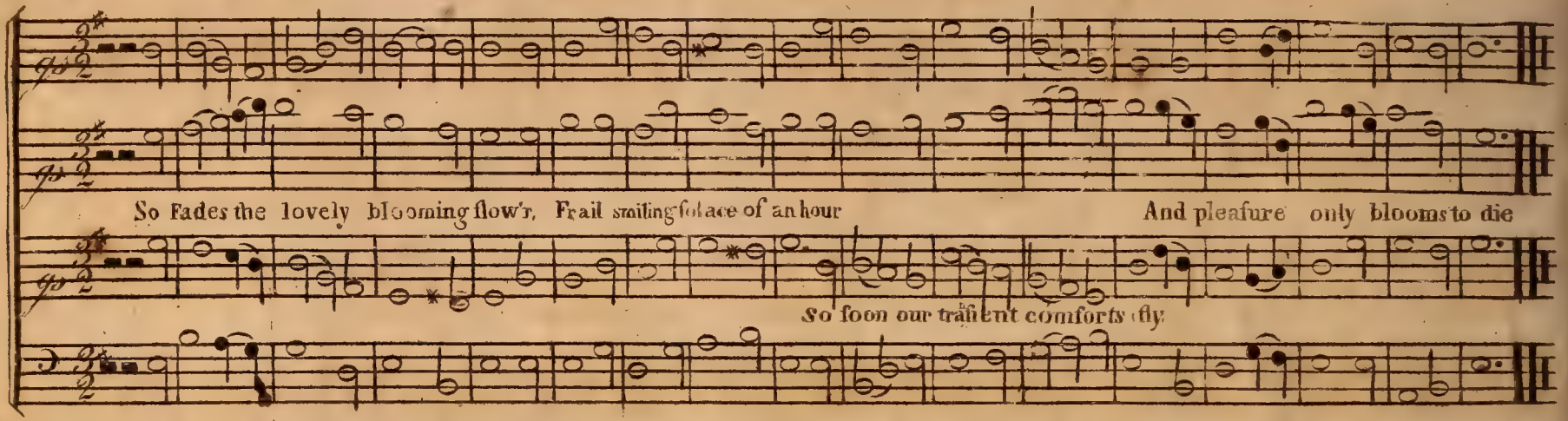
Continued


-mighty's praise. th'Almights praise. From ev'ry aged mouth shall virtue's anthem fl-------ow, Each infant tongue shall lisp a Hal le--lu---jah.
Rise :‖: :‖: :‖: ye. fo------uls
Rise :‖: :‖: :‖:
Rise :‖: ye fouls har-mon-ious Strike the heav'n-strung lyre of praise, Join in melodi'us co---n-cert
Rise :‖: ye--------

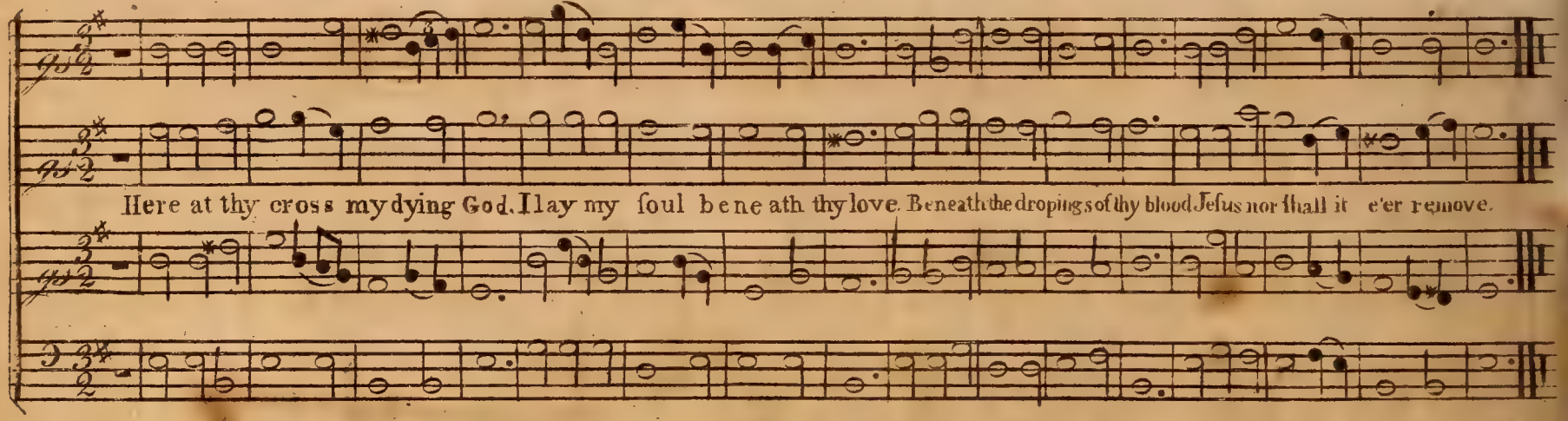


:S:
& cha - - - - - - - nt
&
:S:
& - - - - - - - & - - - - - - - eternal :: Hal le lu jahs to your parents Go - - d
&
& &
Amen
Hal-le-lu-jah Amen
Hal-lc-lu-jah Amen Halle-lu-jah Amen And chant eternal Hallelu-jahs to the Lord.
Amen

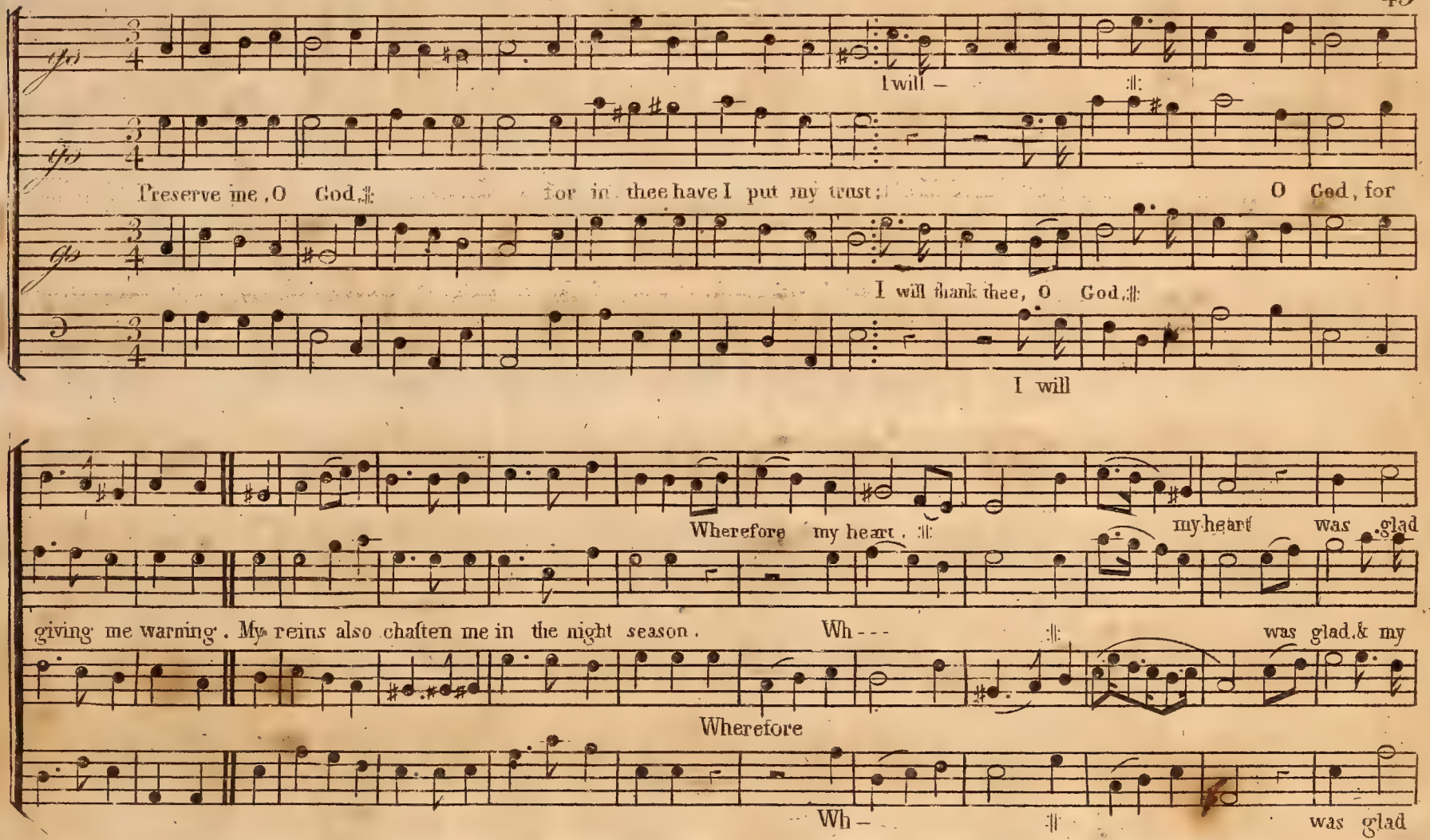
FADING NATURE. L.M.



TORRINGTON. L.M.



ANTHEM from Ps 16th.



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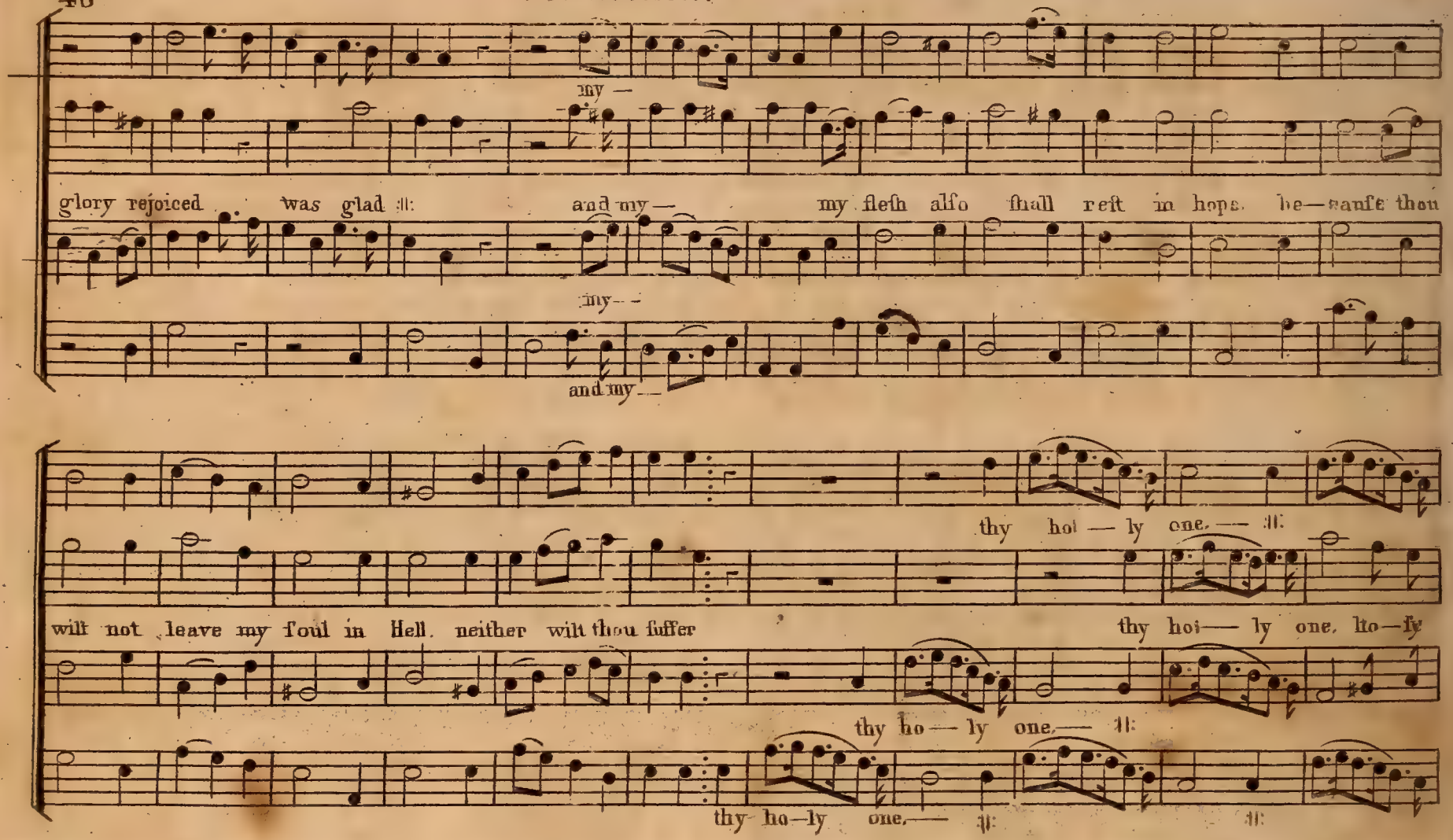
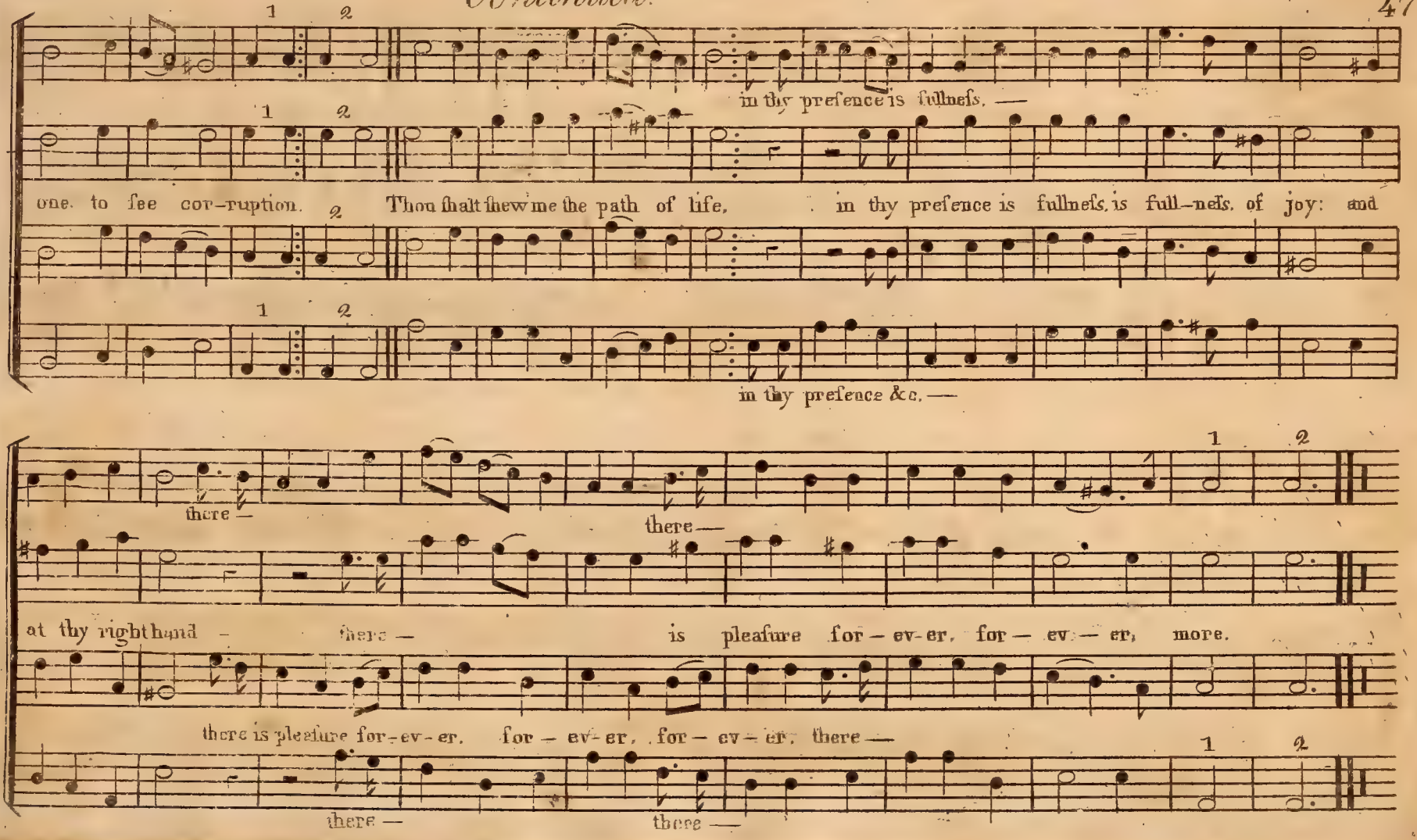
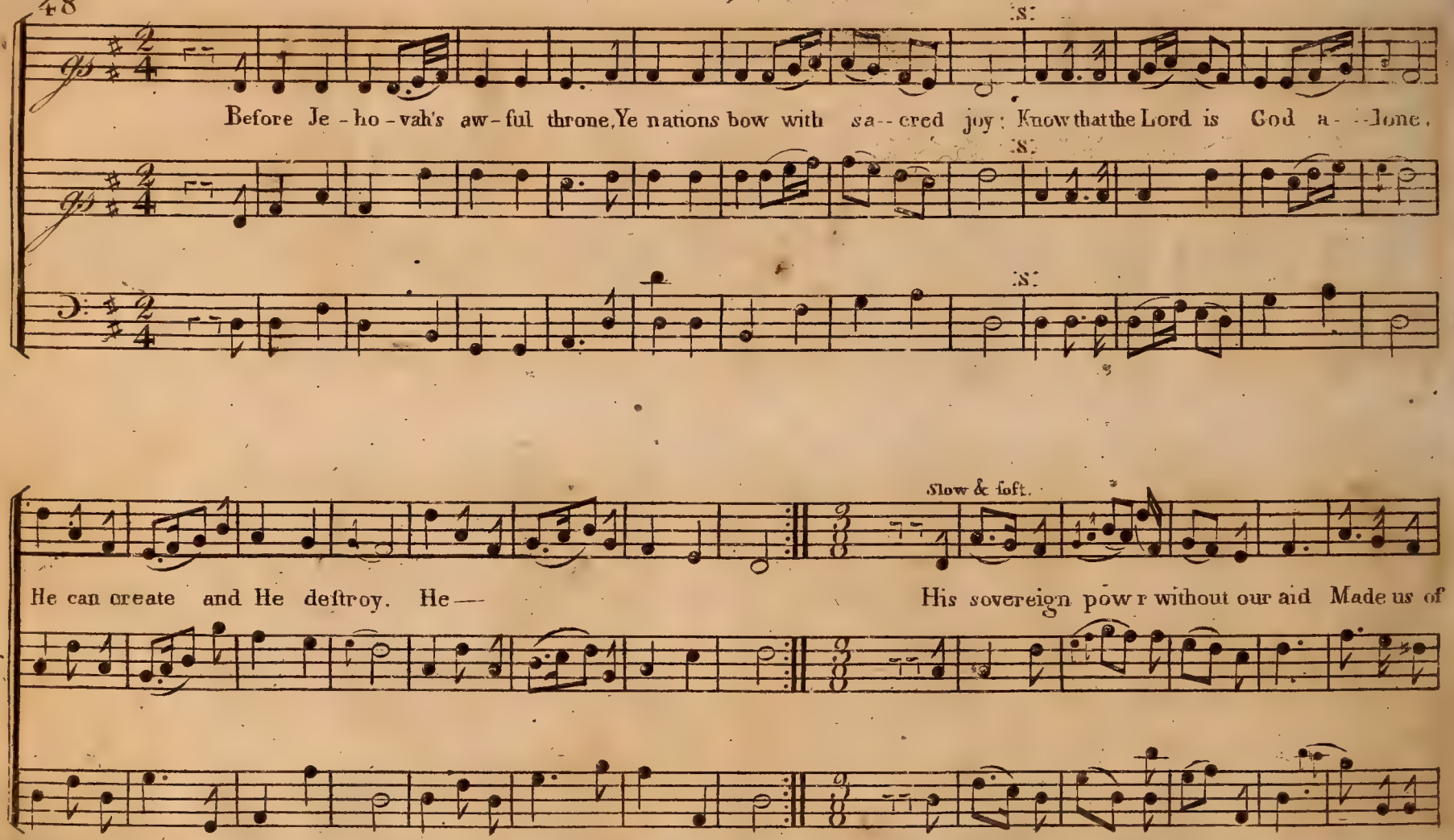

my —
glory rejoiced was glad :||: and my — my flesh also shall rest in hope. be—cause thou
my —
and my —
thy ho — ly one. — :||:
wilt not leave my soul in Hell. neither wilt thou suffer thy ho — ly one. ho—ly
thy ho — ly one. — :||:
thy ho—ly one. — :||:
:||:

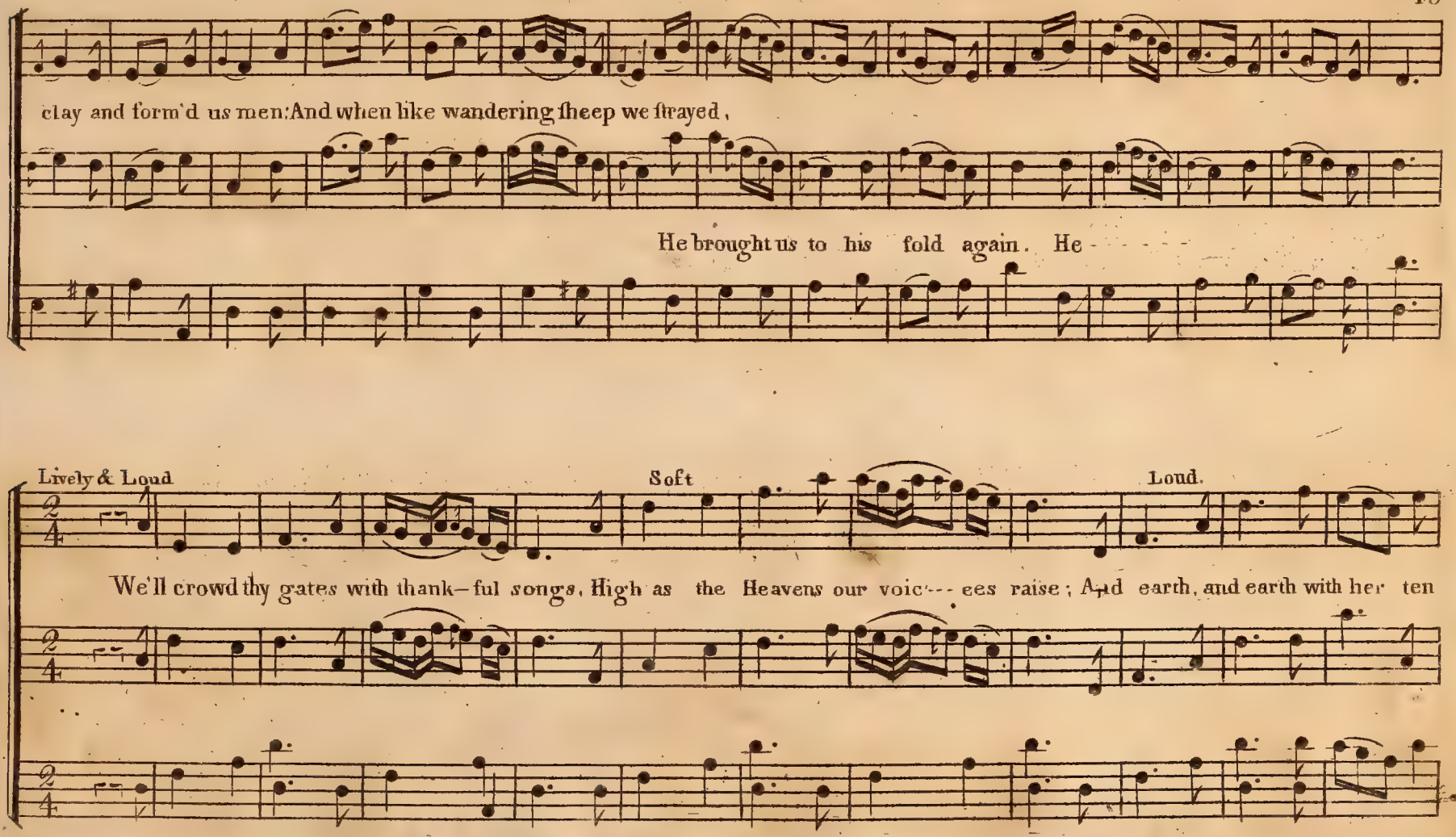
Continued.


1
2
in thy preſence is fullneſs. —
one. to ſee cor-ruption.
Thou ſhalt ſhew me the path of life,
in thy preſence is fullneſs. is full-neſs. of joy: and
in thy preſence &c. —
there —
there —
1
2
at thy right hand — there — is pleaſure for-ev-er, for- ev- er, more.
there is pleaſure for-ev-er, for- ev- er, for- ev- er, there —
there —
there —

DENMARK, L.M.

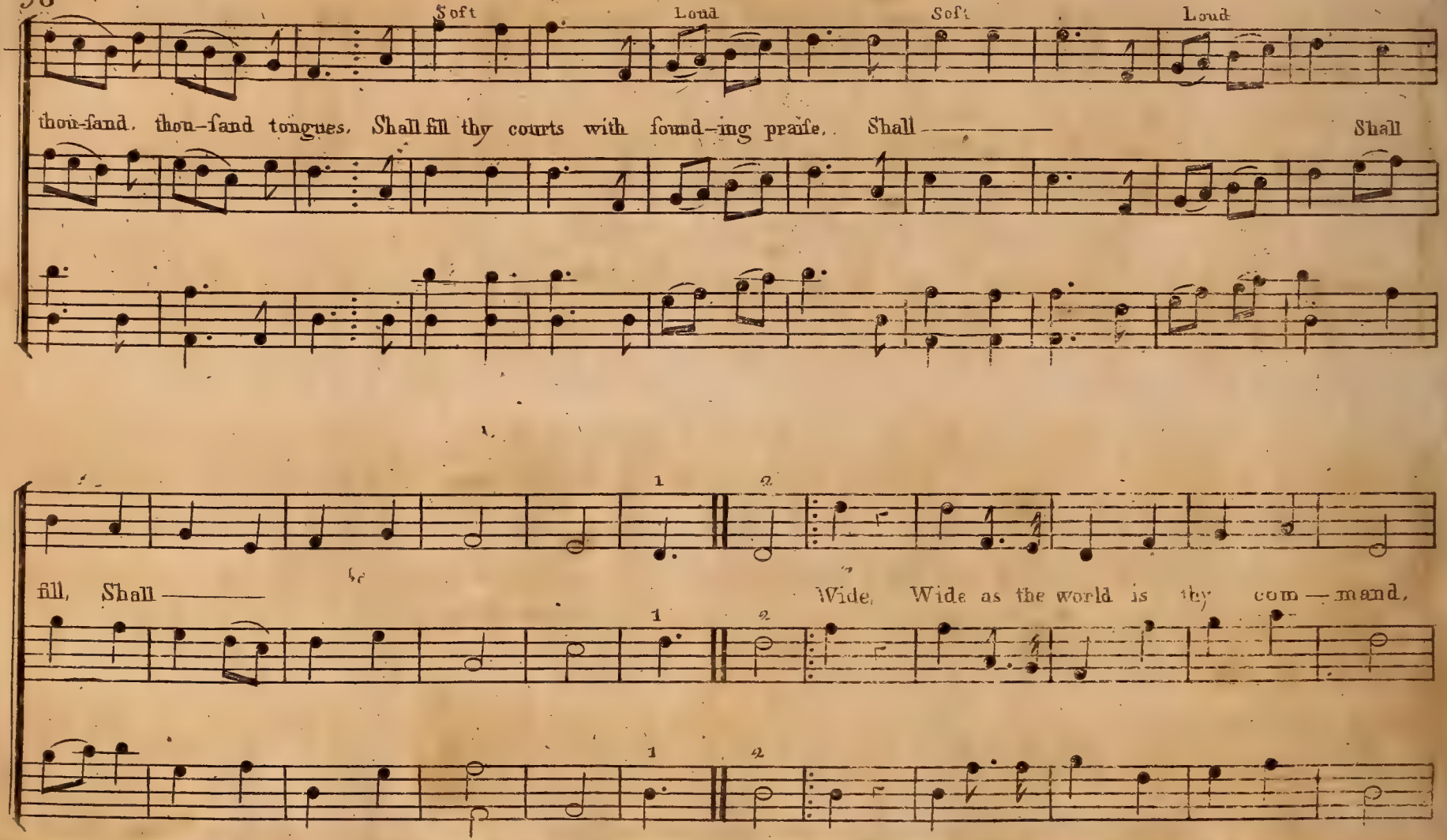

Before Je-ho-vah's aw-ful throne, Ye nations bow with sa--cred joy: Know that the Lord is God a---lone.
Slow & soft.
He can create and He destroy. He—
His sovereign pow'r without our aid Made us of

Continued


clay and form'd us men: And when like wandering sheep we strayed,
He brought us to his fold again. He
Lively & Loud
Soft
Loud.
We'll crowd thy gates with thank–ful songs, High as the Heavens our voic--- ees raise; And earth, and earth with her ten

50

Continued.



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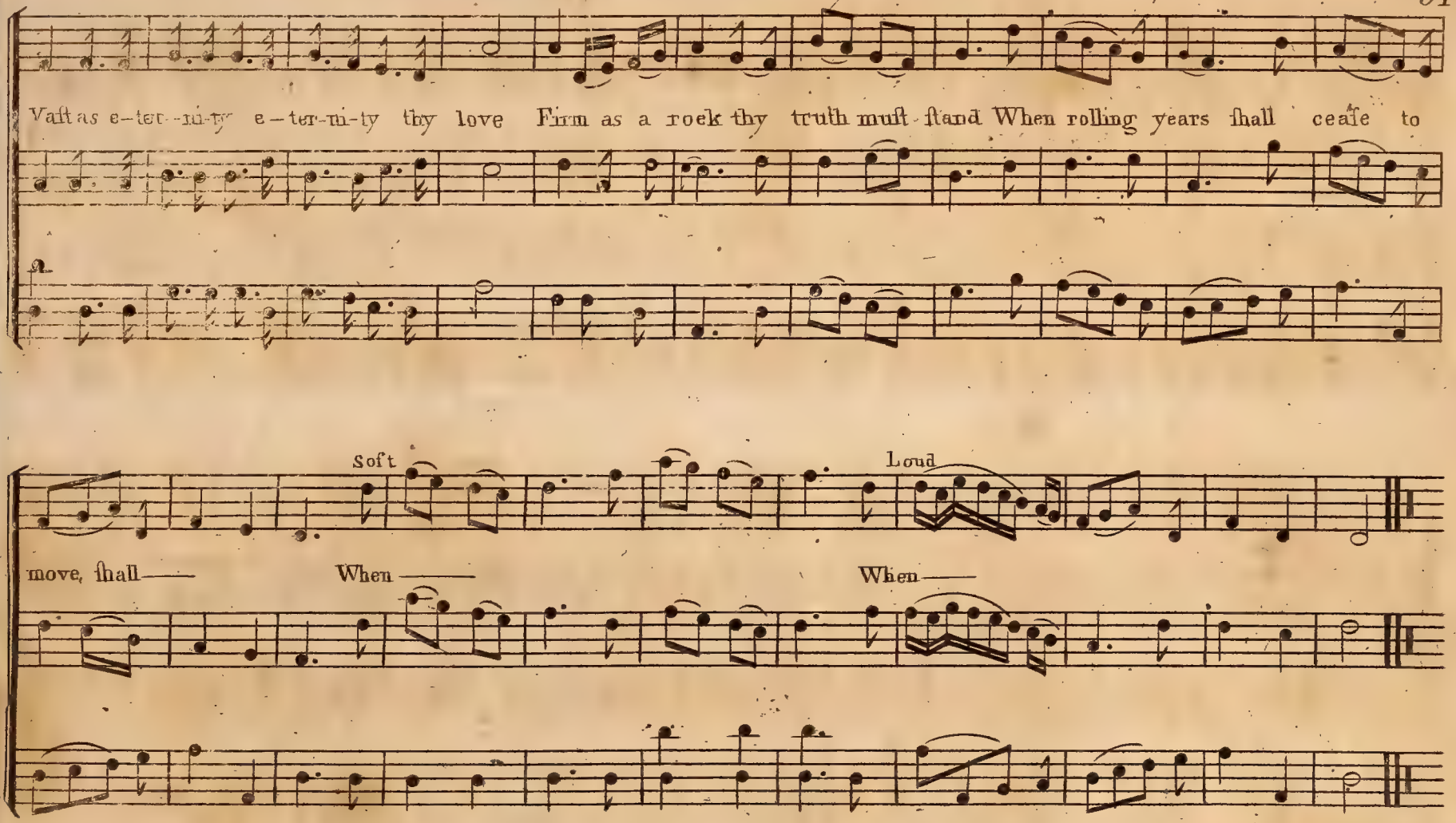
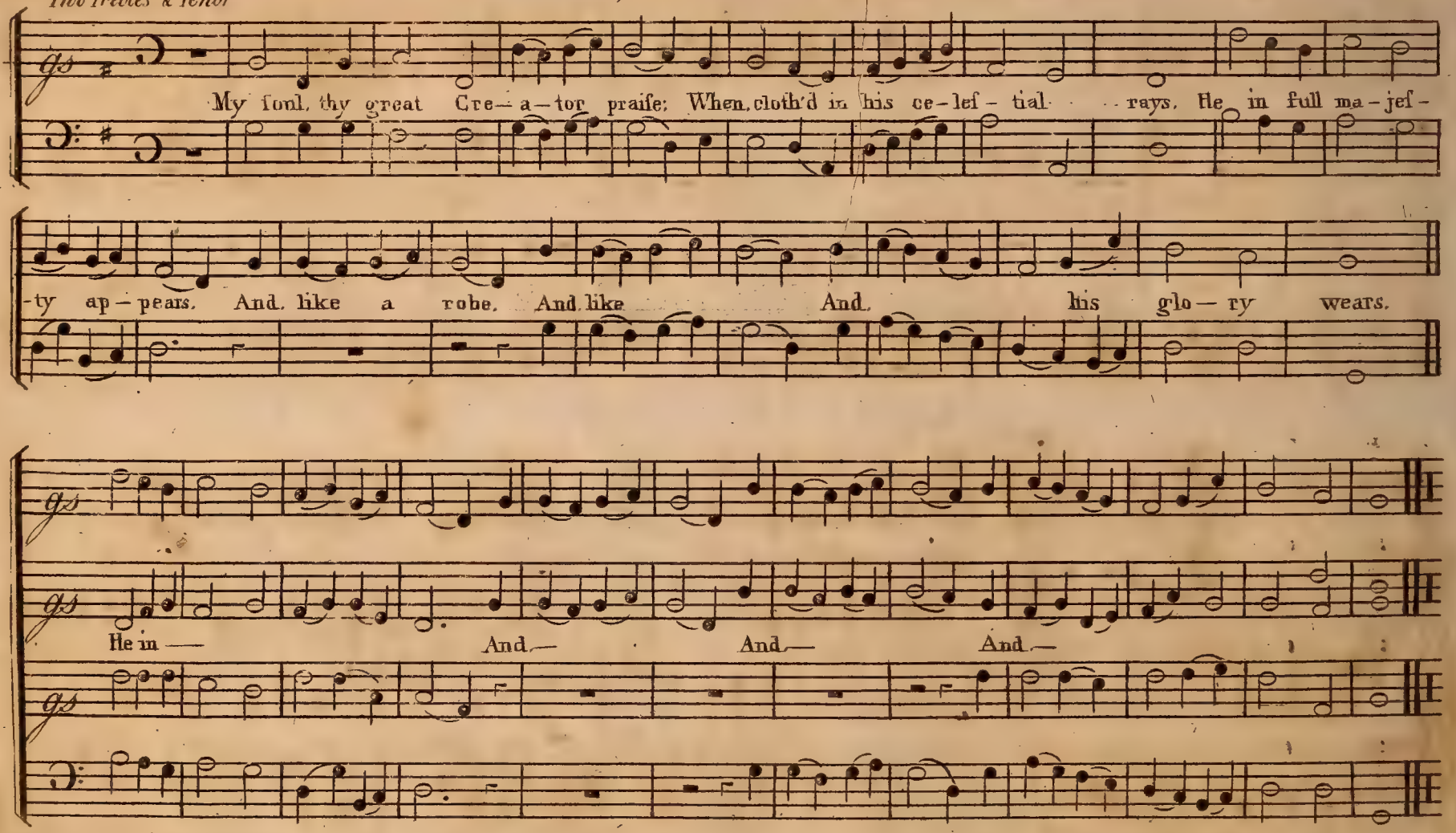
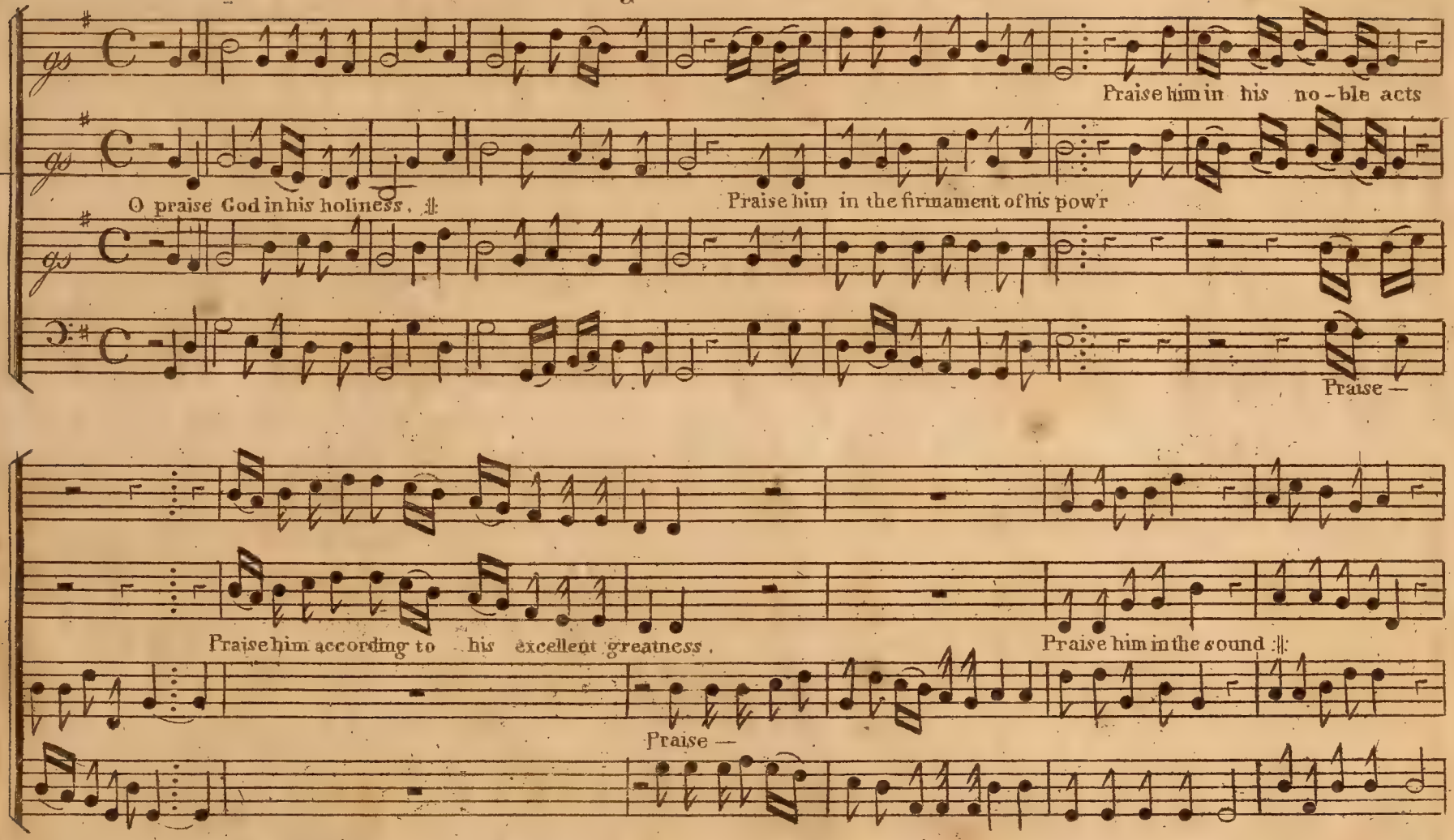

Vaſt as e-ter-ni-ty e-ter-ni-ty thy love Firm as a rock thy truth muſt ſtand When rolling years ſhall ceaſe to
Soft
Loud
move, ſhall—
When—
When—

Two Trebles & Tenor

LISBON, L. M.



ANTHEM II. from 150 Ps.



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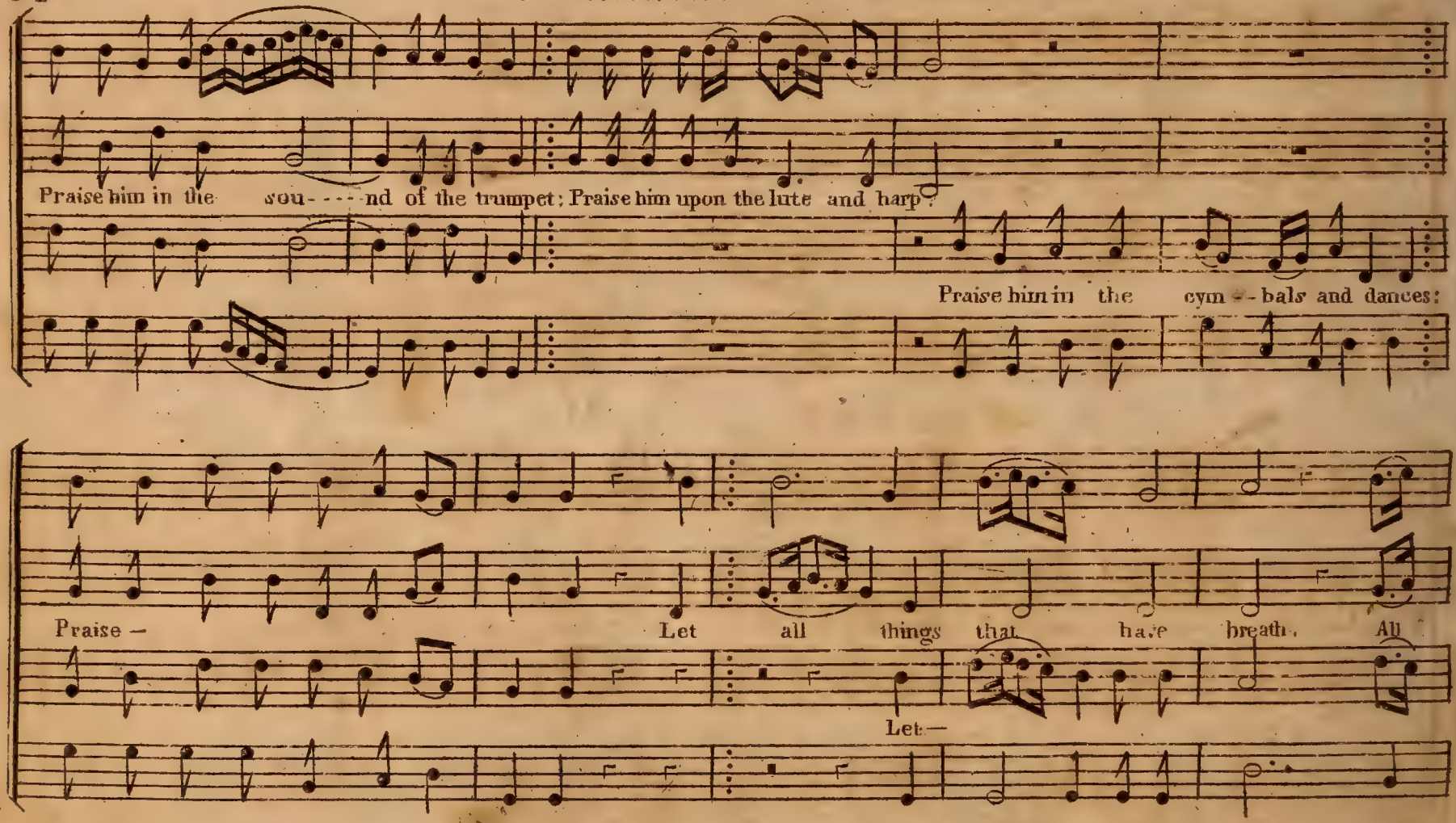
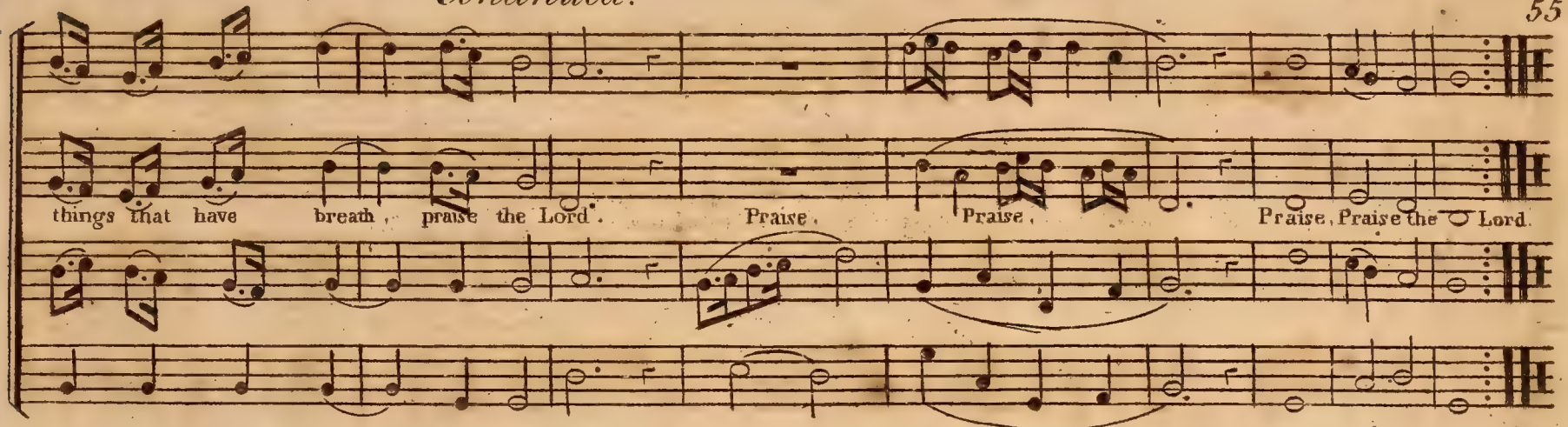
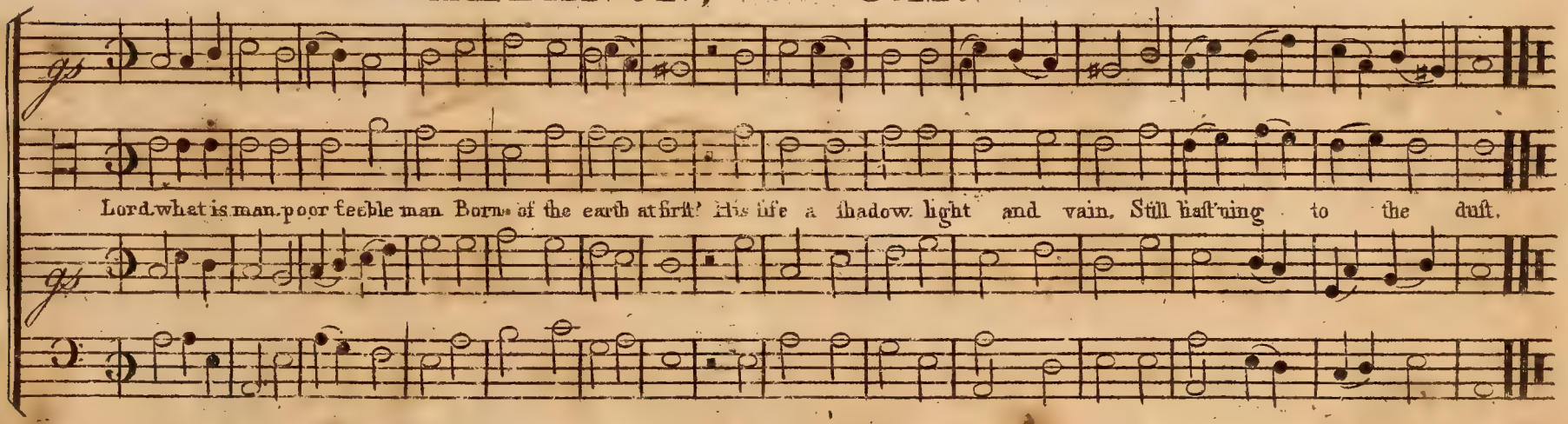

Praise him in the sou- - - - nd of the trumpet; Praise him upon the lute and harp:
Praise him in the cym - - bals and dances:
Praise —
Let all things that have breath. All
Let —

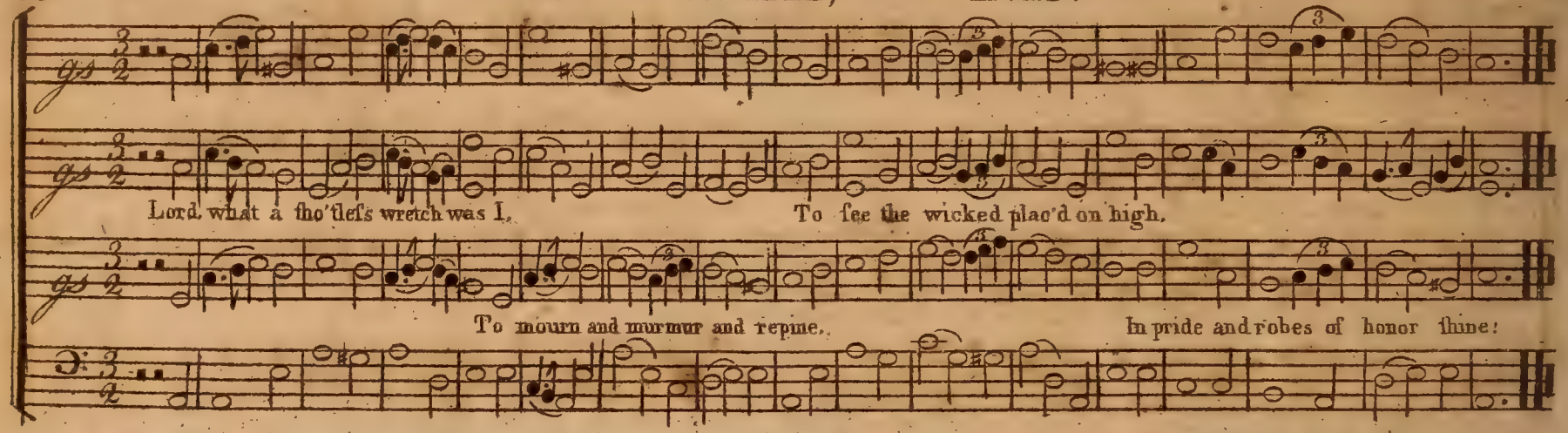
Continued.



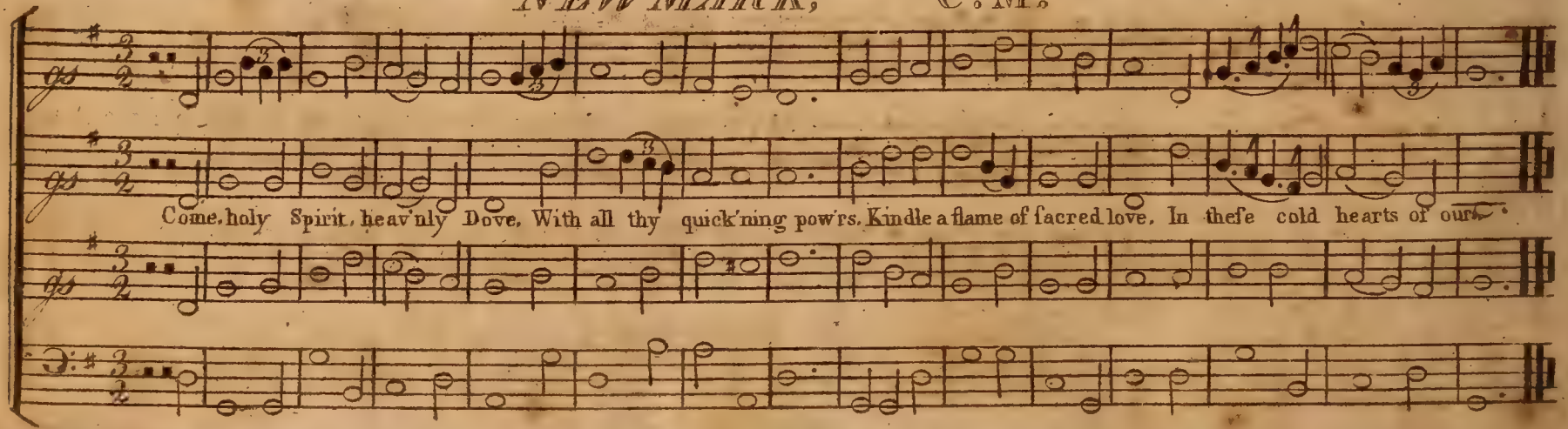
LEBANON, C.M.

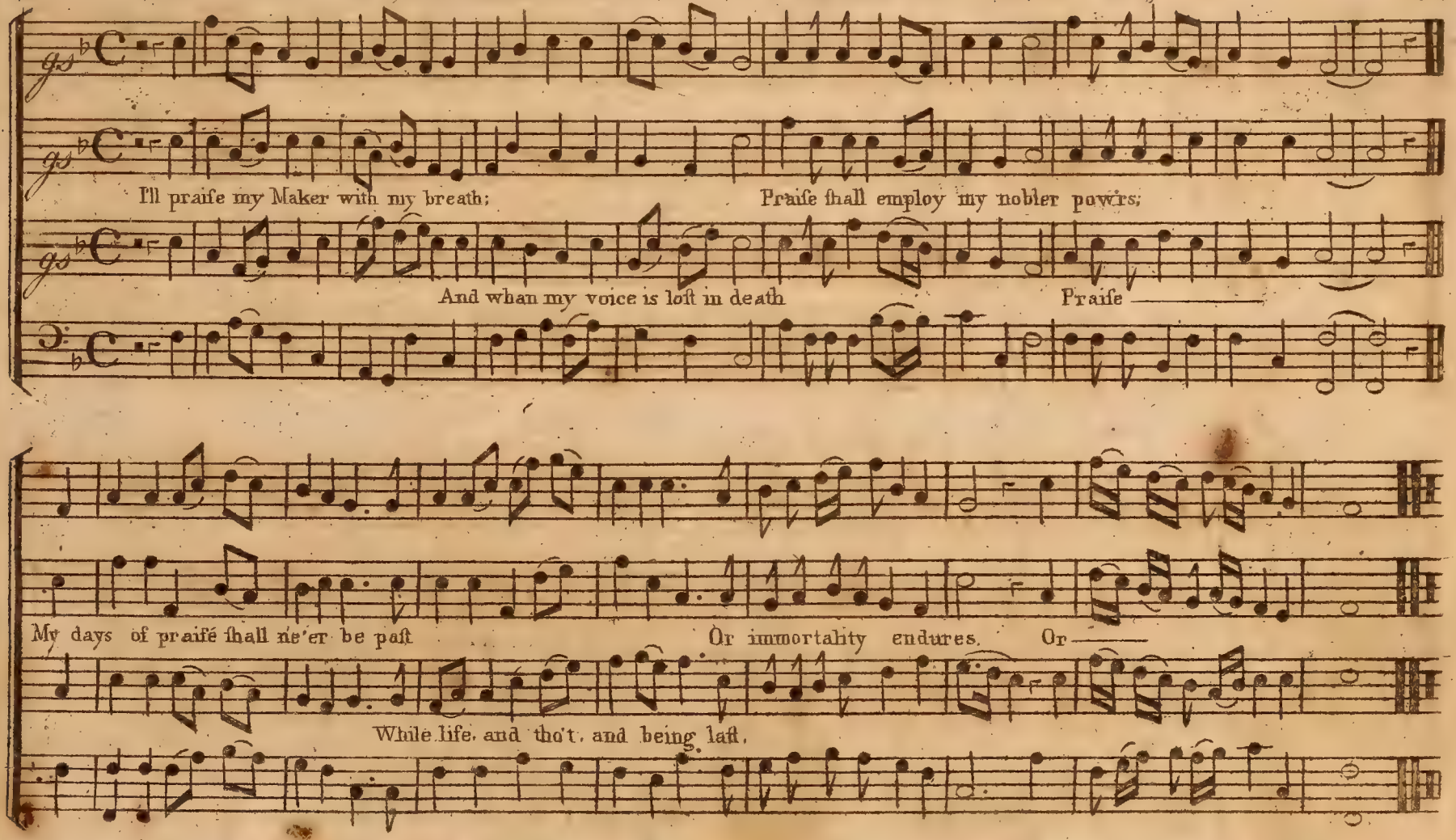


PUBLIC-WORSHIP, L.M.



NEWMARK, C.M.




I'll praiſe my Maker with my breath;
Praiſe ſhall employ my nobler powirs;
And whan my voice is loſt in death
Praiſe ——
My days of praiſe ſhall ne'er be paſt
Or immortality endures. Or ——
While life, and tho't, and being laſt.

PENNSYLVANIA, P.M.

Vivace

The God of glory ſends his ſummons forth. Calls the ſouth nations & a wakes the north. From

From —

From eaſt to weſt the ſov'reign orders

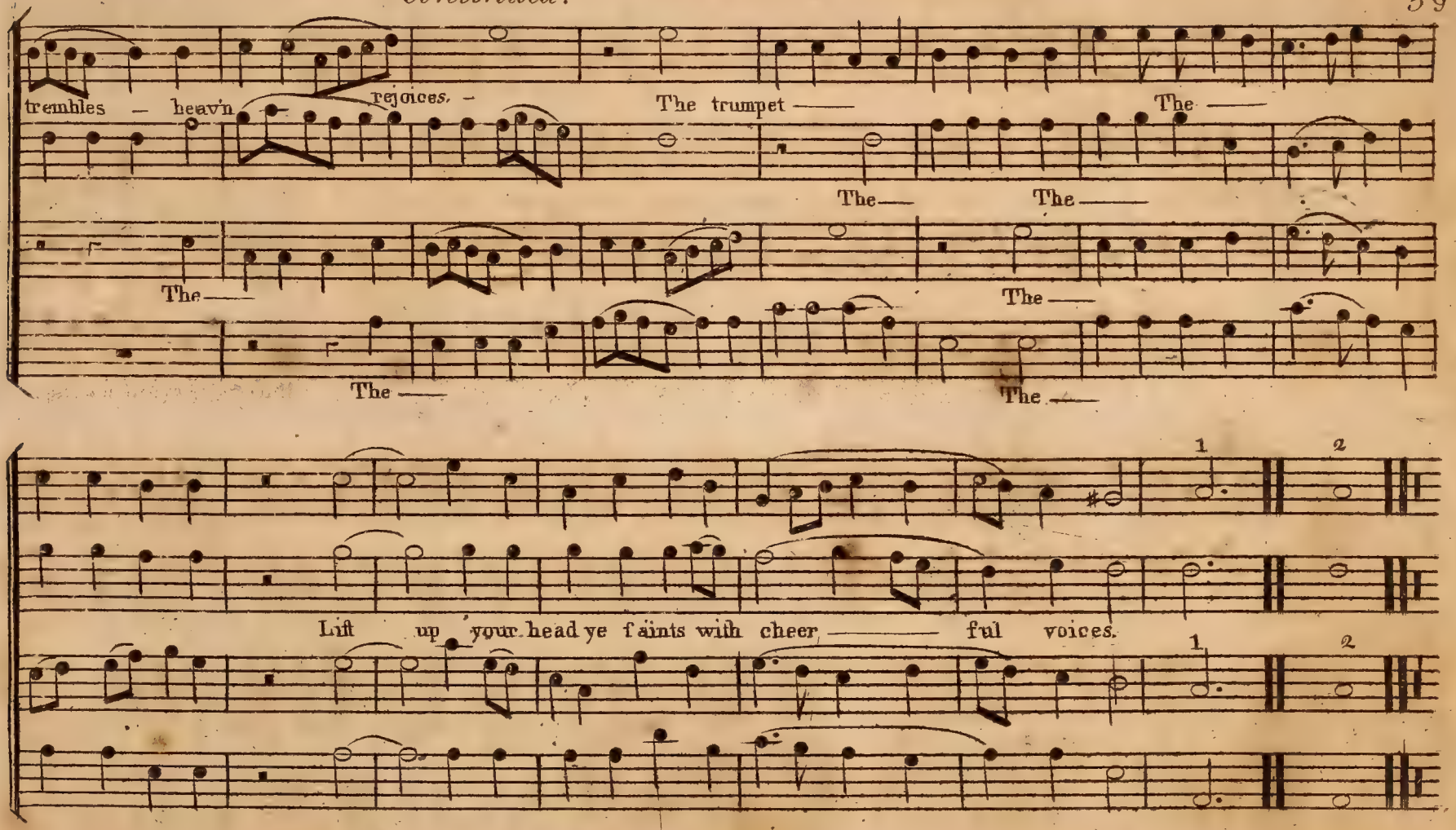
From — Thro — The trumpet ſounds hell

From — Thro — The

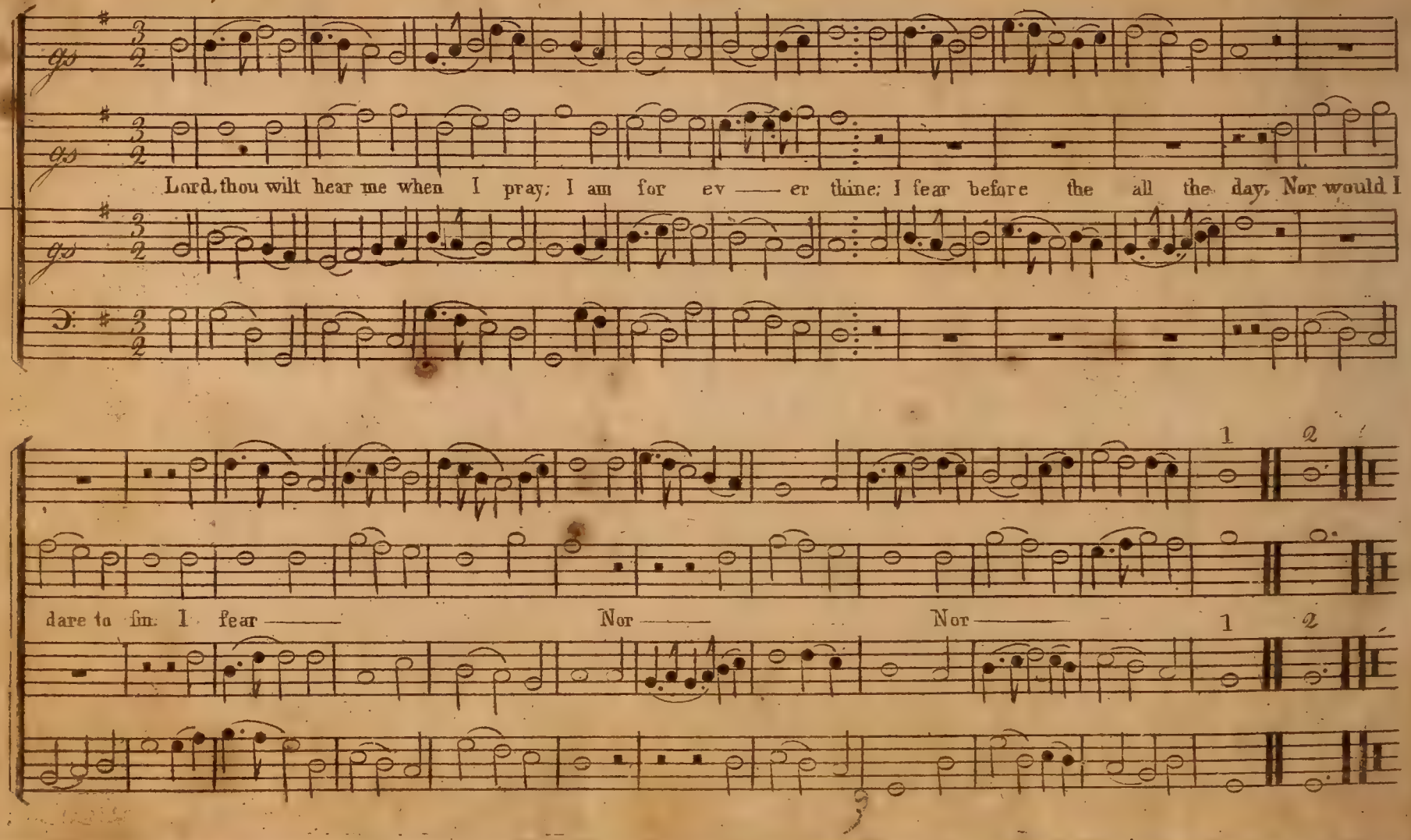
From — Thro' diſtant worlds & regions of the dead;

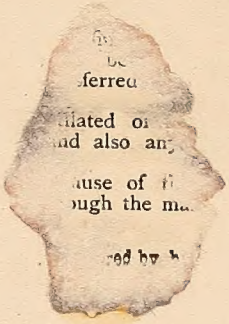
ſpread From —

Continued.


tremhles — heav'n rejoices. —
The trumpet ——
The ——
The ——
The ——
The ——
The ——
The ——
The ——
1
2
Lift up your head ye faints with cheer —— ful voices.
1
2

FOURTH, C.M.


Lord, thou wilt hear me when I pray; I am for ev — er thine: I fear before the all the day, Nor would I
dare to sin: I fear — Nor — Nor —
1
2
1
2



B.P.L.Bind
MAY 28 1882